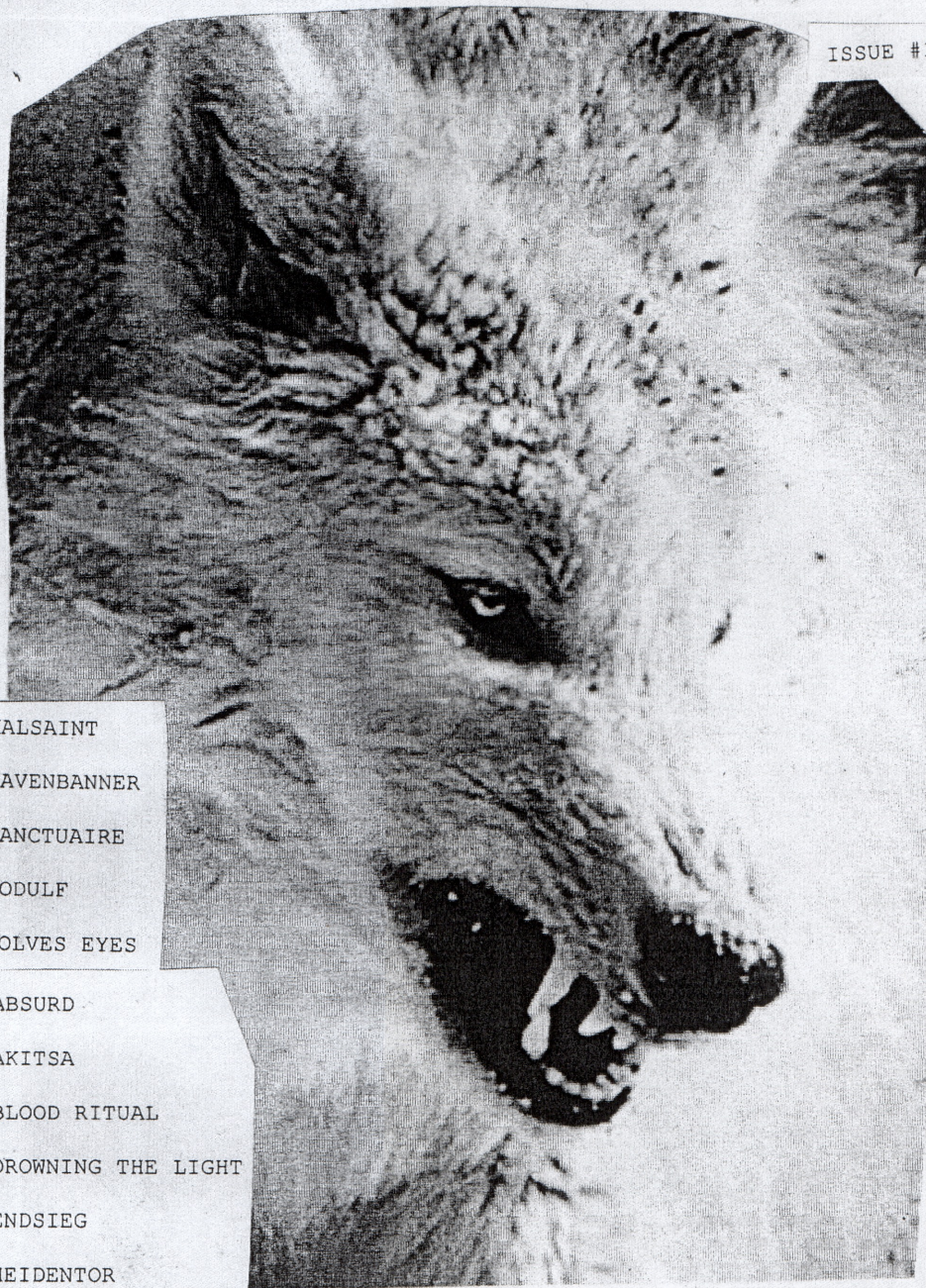


SEOSTAY

ISSUE #1



MALSAINT

RAVENBANNER

SANCTUAIRE

WODULF

WOLVES EYES

ABSURD

AKITSA

BLOOD RITUAL

DROWNING THE LIGHT

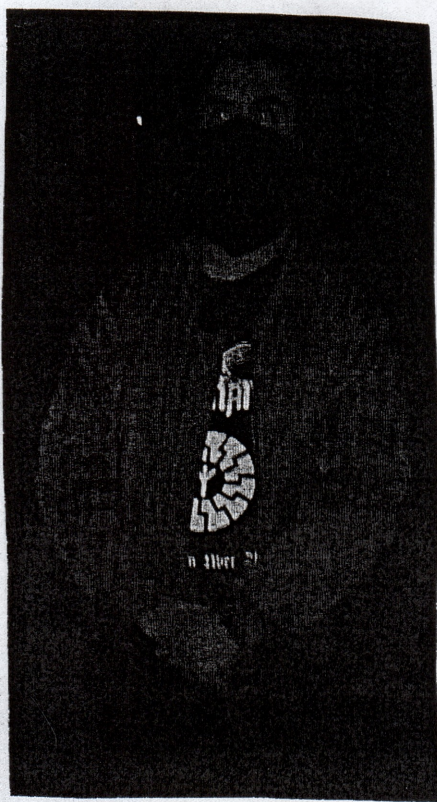
ENDSIEG

HEIDENTOR

THE FIRST ISSUE OF FEOHTAN YOU HOLD IN YOUR HANDS NOW WAS CREATED IN A FEW MONTHS DURING SPRING & SUMMER MMXVIII.

FEOHTAN IS AN OLD ENGLISH WORD MEANING "TO FIGHT" THIS MEANING FOR ME IS VERY SYMBOLIC OF OUR CURRENT TIMES AND THE WAR WE WILL EVIDENTALLY FACE IF EVENTS SPIRAL ANY FURTHER AWAY FROM OUR NATURAL CONDITIONS.

AS EVER A HUGE FUCK OFF TO THE P.C LIBERAL COCKSUCKERS WHO WANT TO BOYCOTT BLACK METAL. YOUR PATHECTIC ATTEMPTS WILL NEVER STOP US!



HAILS TO THOSE WHO CONTRIBUTED TO THIS ZINE.



Greetings, please tell us how MALSAINT begun, what inspired you to begin creating with MALSAINT?

I started Malsaint in 2009 to rekindle the flame of the NSBM scene in France which was dying at the time. The other reason that pushed me to this genre was the fact that Black Metal wasn't just music. The revelation was just as much influenced by the golden age of the first Burzum album as well as all the other surrounding acts but also because of one particular song in a demo by Morbid ... December Moon. When Dead started showing the existing Evil behind Black metal. That evil fueled the fire within me and motivated me to start at the time, in addition to putting forward my ideas of the world and how I would like it to turn upside down.

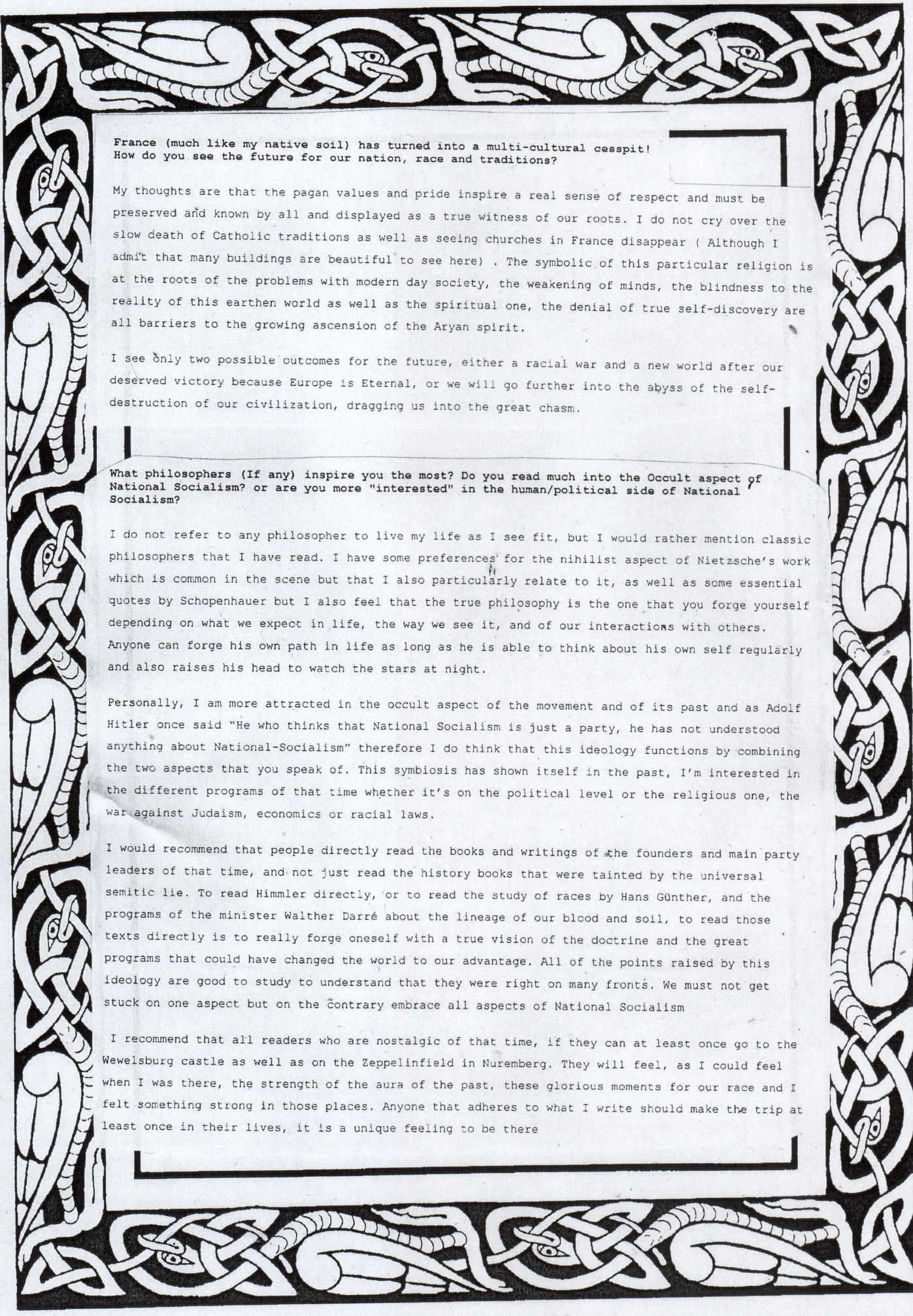
There have been some fantastic bands from yesteryear that unfortunately are not active anymore (Seigneur Voland, Kristallnacht etc...)
What French black metal bands would you advise these days?

There aren't as many bands that had as much of an effect on me as those of the 90's, currently in my country, I generally support only the list of bands that are in the circle that I've created :
Flammes de France

I know you have a circle of bands in France right now and you work together on the Flammes de France compilation, where did this idea begin? And what are the future plans for the compilations?

The idea is to organize a scene with the bands in our country that are in full swing in the past years, if tomorrow we stop making music then we will classify our bands by mentioning the circle F.D.F of the years 2010/2020 and it will represent an era, just like there has been in some countries with different circles (Temple of Fullmoon, Blazebirth Hall ...). This initiative in our country has not taken shape since the 90's with Les Légions Noires, I found this project to be of the utmost importance to support each other as well as position ourselves under the same banner to break any affiliation with the pacifist black metal scene or even worse the leftist that plague the scene in France, we are not JUST Black Metal

We will release several compilations in the future, we will think about having the third opus during 2019, with the time the recordings take it might be closer to 2020. For now we are finishing up with the second as it is in the factory. The LPs will be released in the summer of 2018 in 500 limited copies by Sang et Sol productions and includes the following bands : Malsaint, Elitism, Vermine, Sacrificia Mortuorum, Phosphore Blanc, Baise Ma Hache, Chevrotine, and finally Aktion Totenkopf. Then we will release a compilation of both Opus 1&2 in CD format at the end of 2018 through Honour and Hate Productions as well as Totalitarian Distribution



France (much like my native soil) has turned into a multi-cultural cesspit! How do you see the future for our nation, race and traditions?

My thoughts are that the pagan values and pride inspire a real sense of respect and must be preserved and known by all and displayed as a true witness of our roots. I do not cry over the slow death of Catholic traditions as well as seeing churches in France disappear (Although I admit that many buildings are beautiful to see here). The symbolic of this particular religion is at the roots of the problems with modern day society, the weakening of minds, the blindness to the reality of this earthen world as well as the spiritual one, the denial of true self-discovery are all barriers to the growing ascension of the Aryan spirit.

I see only two possible outcomes for the future, either a racial war and a new world after our deserved victory because Europe is Eternal, or we will go further into the abyss of the self-destruction of our civilization, dragging us into the great chasm.

What philosophers (If any) inspire you the most? Do you read much into the Occult aspect of National Socialism? or are you more "interested" in the human/political side of National Socialism?

I do not refer to any philosopher to live my life as I see fit, but I would rather mention classic philosophers that I have read. I have some preferences for the nihilist aspect of Nietzsche's work which is common in the scene but that I also particularly relate to it, as well as some essential quotes by Schopenhauer but I also feel that the true philosophy is the one that you forge yourself depending on what we expect in life, the way we see it, and of our interactions with others. Anyone can forge his own path in life as long as he is able to think about his own self regularly and also raises his head to watch the stars at night.

Personally, I am more attracted in the occult aspect of the movement and of its past and as Adolf Hitler once said "He who thinks that National Socialism is just a party, he has not understood anything about National-Socialism" therefore I do think that this ideology functions by combining the two aspects that you speak of. This symbiosis has shown itself in the past, I'm interested in the different programs of that time whether it's on the political level or the religious one, the war against Judaism, economics or racial laws.

I would recommend that people directly read the books and writings of the founders and main party leaders of that time, and not just read the history books that were tainted by the universal semitic lie. To read Himmler directly, or to read the study of races by Hans Günther, and the programs of the minister Walther Darré about the lineage of our blood and soil, to read those texts directly is to really forge oneself with a true vision of the doctrine and the great programs that could have changed the world to our advantage. All of the points raised by this ideology are good to study to understand that they were right on many fronts. We must not get stuck on one aspect but on the contrary embrace all aspects of National Socialism

I recommend that all readers who are nostalgic of that time, if they can at least once go to the Wewelsburg castle as well as on the Zeppelinfeld in Nuremberg. They will feel, as I could feel when I was there, the strength of the aura of the past, these glorious moments for our race and I felt something strong in those places. Anyone that adheres to what I write should make the trip at least once in their lives, it is a unique feeling to be there

How do you compose with MALSAINT? What technology do you use? Analog trackers? Digital? Or is this a question for Kommander?

I composed the base of most title, guitar riffs as well as lyrics and vocals which I then present to Kommander and he adjusts everything with his equipment. He sometimes work in a professional recording studio. It is true that those sort of questions should be addressed to Kommander, when it comes to computer, I am clueless and it is definitely not my strong point, my life revolves around reading books, listening to tapes as well as being on the road very often

It seems that MALSAINT and other bands from your circle are very much inspired by the old French bands. Also, (to me at-least) i can hear some real influence from the old 90's Polish scene. How important are those records like "Black Hateful Metal"? "Carpathian Wolves"? Or "United Aryan Evil?"

In our circle, we do respect many other past black metal groups and we do listen to some albums during our parties such as the cult albums of Fullmoon, Branikald, Veles, all bands that have political affiliation, which is quite a big common point with them and the way we see the scene.

The continuation of this lineage and this musical tradition can really be felt in Aktion Totenkopf or Elitism, in the musical sense but as well as the total rupture that those band had with the Black metal that we do not adhere to and the mainstream "feeling" surrounding this scene, this influence to us comes naturally without us realizing it.

It is true that we are becoming more popular but our want is to stay underground forever, it is in this realm of obscurity that we see our circle in. The difference between F.D.F. and other circles in other countries, is that F.D.F. represents different bands with different musical identity that give a diverse listening experience, which really strengthen the rich identity of our circle and the other main difference is that at any point in our lives, we won't hesitate to act according to our ideals.

Flammes De France

What other bands have you heard in the last few years that interest you most? Do you care for a "scene"?

In recent years, I've really liked the project Bekëth Nexëhmü, but more recently I would say I've been listening to Forlor but as a rule, I mostly don't listen to the recent scene and I am stuck in the 90's and sometimes even the 2000's, I often go back to listening to old demos. I am listening as I write these lines the recent split between Forbidden Temple and Ultima Thule, which I discover at the same time and that I highly recommend, they have a very interesting sound.

Do you have many opinions on some black metal bands having Facebook/social media accounts?

You have to live with the times so I am not completely against social networks, It's still a good tool to keep in touch with many people around the world who follow me and with whom I could not possibly be in touch otherwise. With that being said, BM bands that only live for their band through a Facebook page or youtube videos are something that I find absolutely ridiculous, the most important part of a band in my eyes is the physical format in the form of LP, CD or Tapes If a band really takes that aspect into consideration they are really part of the scene as they really try to mark the spirits through real physical means.

Explain your ideal society? What do you feel the future will bring for our European nations?

The world around us must return to a situation where the racial hierarchies and the laws of nature are back in place so the white race can obtain once more its rightful place as the master race. Destroy the current system, win the racial war afterwards, and resume the growth and evolution of Aryan civilization on all aspects whether they are moral, religious / spiritual and political points. My ideal would be to see in my life, the moment when there will be an eternal end of all risks that might destroy our race, where the notion of creating a millennial reich would be conceivable and not just a dream.

I think that the future would be promising if everyone started to think in this way, the other solution is that there is none, because no other ideology as visionary as National Socialism could have the strength to survive the consequences of future problems, only a national-socialist thought and program can face the real choices to be made for the survival of European countries and our race in the long term.

What is the future for MALSAIN? Do you have plans for a future full length?

No new album, but a final act in the form of a big compilation of about one hour for the 10 years of Malsaint in 2019. This will also mark the end of the project as I've decided to put an end to it. I want to give the project the aura of a dead project and that belongs to the past. I want to put all my guts in the future of Vouivre now and start a new decade.

The Malsaint compilation "Final Act" (2009-2019) will be released in picture disc (300 copies) on vinyl and CD (1000 copies) by Honor and Hate Productions / Totalitarian Distribution during 2019.



Any last words?

It was for me the last written interview for Malsaint. I would like to thank those who followed my project during these years and the tremendous support around the world that I received. Thank you also for the interview, it is in this format that we will continue to convey the words of underground bands, that's why we must continue to release zines and not just albums, black metal goes beyond music, we must never forget that.

Sieg Heil !

Sün

Ravenbanner

RAVENBANNER was a short lived project of Jarl Von Hagall, Athalwolf & Saturno. All three of the members are known in the underground as productive and devoted individuals to a number of projects and bands. So Jarl, what happened with RAVENBANNER? When did ideas of RAVENBANNER come into fruition?

Ravenbanner was an idea of the moment when the three of us met in Corfu, summer of 2000. Two songs were recorded in one afternoon and they were included in the "For the Might of Heathen Blood" demo, together with two other unreleased songs of Athalwolf.

Were there ever many "plans" for RAVENBANNER to be a full-lineup or even play gigs?

No, we never made such plans.
Ravenbanner was a project that was born to die.

When listening to RAVENBANNER I can certainly hear inspiration from numerous older bands. What bands would you say influenced RAVENBANNER to record? Or was there something else that inspired yourself and the other two members to create?

We were inspired by bands like Immortal, Burzum, Cherusker and Moonblood. Ancestral Heathenism and our hatred and revenge against judeochristianity were also great sources of inspiration.



Do you know what happened (or is the current status) of Saturno? The Alastor demo and full length were very interesting.

No, he disappeared suddenly about 15 years ago. I only know that he is working as a carpenter in his city, central Greece. All his projects were very interesting and unique. I have unreleased material from Agarthia and Saturno that they should be released one day...

I'm almost certain i know the answer to this but i will ask anyway; what is your opinion of the "scene" and social media etc...?

I don't care about any scene but only for new worthy bands that make me want to listen to their music. About "social media", everything depends on how you use something. You can be social without having facebook and the opposite.

How do you feel black metal is today?
Are there many interesting bands or projects you like?

There are many interesting bands and projects, some are just good musically and there are those that I also support for their ideas. I would say that most bands just copy the old masters, many are doing it good but they don't have the same flame and spirit. But I am not one of those that say Black Metal died in the 90s...

Why exactly were the vocals for "And Ravens Sing Our Glorious Past" recorded five years later than the music? Were there many time constraints or restrictions?

I was just busy with my main bands and there was no rush to do it.

Europe is currently in a state of crisis. What do you believe will happen in the future for Europe?

If we will not stand up now and fight the internal and external enemy, in a few years it will be too late. We are facing an invasion of alien hordes and the plan of replacing European people with millions of non-white populations is in its final stages. It's now or never.

I know you have an online presence with PHOSPHOROUS (a word press site) which seems to delve into politics, music and philosophy. How long have you been working on the site? Have you any plans to print any of the philosophical topics/articles?

PHOSPHOROUS contains quotes, articles, art and everything else that expresses me ideologically and aesthetically. It's a way to compile and share various things that I consider interesting, important and fundamental. No plans to print anything, just read the books.

While on the subject(s) of Philosophy/Politics; what do you deem an ideal society? Do you believe in such? Which philosophers and (or) politicians do you believe could have led us to a greater "good"? (If you will)

The Ideal society is the one based in a divine cosmic order. In the noble, hierarchal society of the spiritual and military elite (that must be not separated), the Leader must be a manifestation of the Gods and the vanguard of the Absolute Ideals. In the caste of warriors the main duty must not only be the one of the soldier with the modern sense, but to be the guard of the State, a cosmic pillar against the enemies that work to breed anarchy and destabilization. Heraclitus, Plato, Lycurgus, Nietzsche, Oswald Spengler and Adolf Hitler are some immortal visionaries of the ideal society.

I was interviewed recently for a zine and i mentioned about the Spartan "spirit" in respects to the weak and pathetic society nowadays. I mentioned that i did not believe there would ever be a "clan" of people who would work cohesively for the greater good. (like the Spartans did) Do you believe there again (one day) will be men of this supreme strength and fighting spirit? or is this simply a part of history?

In modern history, the Schutzstaffel incarnated the old Spartan spirit. About the future, who

knows?...

Is there any possibility of a resurrection of RAVENBANNER maybe with a new lineup?

No.





SANCTUAIRE's first record "Echo 1" was released in 2014.
What was your original intention for SANCTUAIRE and has anything changed in the last few years?

Echo 1 was my first "dungeon synth" inspired offering, as Sanctuaire has always been supposed to include different types of music that I like under a unique banner. It was released simultaneously with another tape, the Helserkr demo, which is black metal. Musically, my intention was to create something evocative of a distant past, medieval soundscapes and vindictive metal hymns. Without being stuck in a genre only. Themes are pagan or fantastical, inspired mainly by my personal cultural heritage, being hiberno-norse.

Clearly nature plays a large role on your inspiration to create...
How would you best describe the feelings which you invoke when writing music and lyrics for SANCTUAIRE?

Yes, I am a person close to nature and it is present in everything that I create. Many songs serve different purposes and subject may differ, but I like to think of them as "soundscapes". Especially the ambient ones, but yes, all of them. I like music that creates images in the mind of the listener and "disconnects" us from our modern reality. Sanctuaire is full of nostalgia and intransigence. Purity, passion, and magik.

SANCTUAIRE (Along with a few bands such as AKITSA, FORTERESSE, TRISKELE) are all from the Quebec region. All of the bands share a somewhat common theme concerning nature and aspects of pride/nationalism/paganism.

How do you feel Quebec inspires creators such as yourself and those other bands mentioned?

I can't speak for them, but yes the Quebec territory is huge and has a lot of uninhabited spaces and forests. Even if you are in the middle of Québec city, you only have to drive a few minutes to reach a forest and the wilderness. This proximity is part of our everyday lives. Personally I need to be close to these wild places, I do a lot of walking and hiking. It brings me peace, contrary to all the chaos in the cities.

Regarding that aspect of romantic nationalism, it is because Québec's history and folklore stands apart from the rest of Canada. We had many conflicts from the early settlements to this day with invaders. War against the native people. War together with the natives against the English invaders. Against americans too. And we are still here, standing proud. Surrounded by english speaking provinces and countries. Resisting this slow replacement.

Québec was a christian nation, now it is mostly atheist with empty churches in every suburb. Paganism is an important part of Sanctuaire since I am exploring my own heritage and going far back in time. It is a part of what makes it even more personal, compared to the other bands you mentioned.

Over the few releases you have mixed ambient/drone/experimental music along with Black Metal. Is this something you plan on doing in the future for SANCTUAIRE?
What has been the general feedback with the ambient only releases?

Indeed, this is something that I wanted to do since the beginning and that I will keep on doing. I might add hints of neo-folk or death-industrial in there at some point too, I don't know. It is all a matter of blending the material accordingly. I don't follow too much what other people have to say. From what I know some just can't stand my ambient work and others absolutely love it. I don't care, I just do what I like. I have a broad spectrum of musical taste and if it fits with my concept it might end up there, no matter the style.

For example, the first Sanctuaire full-length is taking form as we speak. I am almost done and it is pure raw black metal. The rawest production I had, compared to other releases available. Distorted, yet very atmospheric. Next I might do an ambient only full-length, I have not planned that yet, but it could happen.

What other bands would you say are worthwhile or worthy these days? And who would you say musically inspires you most (musically) concerning SANCTUAIRE?

I am always going back to old bands, Bathory being the one I go back to the most and my all time favorite. I also revisit Burzum often. Graveland, Emperor, Covenant, Isengard, Mortiis. Regarding "newer" bands, I really like The true Werwolf & Satanic Warmaster, Goatmoon, Akitsa, Skuggeheim and Paysage d'Hiver, to name a few. They are all a musical influence for Sanctuaire. I feel bored about most new bands, especially the "orthodox" genre with inverted triangles all over their artworks.

SANCTUAIRE (Sanctuary) meaning "home", Care to elaborate on the band name?
Also do you care to elaborate on some titles and their meanings?
"Feu Sacre" (Sacred Fire) "Le sang sur l'acier" (Blood on Steel)
What are most of your lyrics centered around?

I chose a name that reflects a private, sacred place. A hidden and unattainable space. I wanted it to be a reflection of my artistic approach and the world I create within my art.

Most lyrics are about medieval warfare. Fighting for freedom, be it on a land or spiritually. The song "Chasse-Sauvage" is about the Wild Hunt legend. Others are more contemplative and nature-oriented. I like to give suggestive titles to ambient and instrumental tracks. It gives a hint to the listener about what I saw in my mind when I composed them.



What are your opinions concerning the whole shift towards Facebook, Instagram etc..?

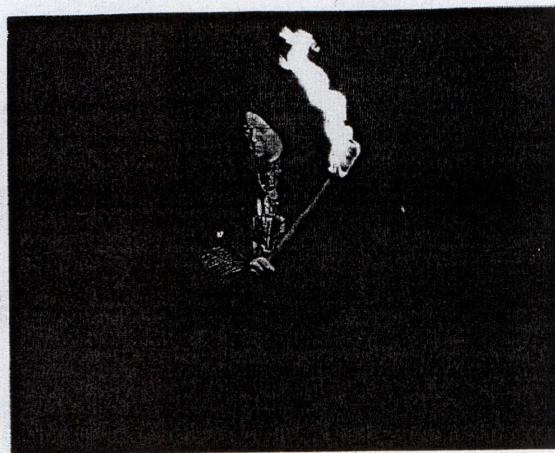
I am okay with Facebook. I use it to communicate with comrades and other artists. Share music. I don't show a lot of my own life on there. I think many people are being "show off" and it's

becoming a weird kind of exhibitionism and voyeurism. I also made a Facebook for bands and share news on there, as it is the most "convenient" way nowadays.

I've never used another social media as of now, and I don't know if I ever will.

I know you run/own LES PRODUCTIONS HERETIQUES, how long have you been active with the label? what do you see as the main focus or aim with the label?

I've been doing this on and off since 2007. Mostly releasing black metal cassettes. When I started, there was a renewal amongst the Black Metal scene in Québec city, yet not much distribution. A lot of interesting projects were created and the live scene was very active as well. I wanted to add another level of support for my comrades and decided to start my own label. Not much has changed since the beginning. I still support local acts, old and new, that I believe have the true black metal spirit and deserve to be known. If I don't like it, I won't release / support it. It is a work of passion, and there is no or little money involved and it is simply for the love of the underground that I do this.



Black Metal in 2018 ...what do you feel about Black Metal compared to how you felt when first hearing the likes of Darkthrone, Emperor, Mayhem or Moonblood? Do you feel there's still a spirit in this art form that expresses something close to those great old bands?

That spirit is alive and well, but much harder to find. Especially in a time when almost every black metal fan has its own band(s). Like I said earlier, I still listen to "older" bands much more than new ones. Maybe for the sake of nostalgia, or maybe I'm just bored with the actual scene. It seems that most of the time when I like a new band, it involves people a bit older that knew the "golden years" of the genre in the lineup.

I noticed "Feu Sacre" was over 30 minutes long, is this not considered the first SANCTUAIRE album? If not, when will there be a full length record?

I have started to record a full-length, there is still much work to do, but it could happen next winter if all goes well. I am confident it will feature my strongest material up to now. Epic and raw.

What format do you find suits SANCTUAIRE's sound best?

I have not released anything on vinyl yet, but there is a split with France's Sale Freux coming soon. I love CDs, tapes and vinyl, I do not have a favorite format, all 3 are great.

The interview has now ended ...any last words?

Aut Vincere, Aut Mori!

Bannerwar - Anthems of Blood & Soil - 7" - Darker Than Black

So after quite some silence from Bannerwar it was great to finally see a new EP. Bannerwar (much like a few of their counterparts from Greece) are far from an apologetic band of brothers who concentrate on their lyrical/ideological agenda...it just so happens that the music is superb too. Their back catalogue really shows that Bannerwar will never appeal to the hippie idiot teenage fans of these modern shit bands claiming a whole host of "new" ideologies but somehow swerving racial or true pagan ways/identities. Side A begins with "Raiders of the North" which starts with a lethal attack on the senses. There's no letting up here and Bannerwar sound ferocious. The mix really captures the atmosphere perfectly. The composition and overall playing quality is very good and the warlike overtones really come to the fore on this track. There's a real energy to this track and the riffs are sturdy, developed and interesting enough to keep the song interesting. The B side features a track called "For Blood & Soil" which gets underway once again with a blast beat and warlike riff which really invokes the spirit of iron clad men taking up arms ready for battle. The second riff in the song has a real Bathory-esq vibe which again really brings home the whole atmosphere of times now past. Overall "For Blood & Soil" just acts as an assault against its enemies...The atmosphere on this track just never lets up or gives in. This is Bannerwar doing what they do best. There's a lack of keyboards on this recording which I think could have really brought out more of Bannerwar's epic nature. Albeit, this 7" sounds more like Bannerwar going directly for the throat without remorse for the subhuman filth it aims to destroy. There's certainly nothing "new" here and what you are getting is Bannerwar really showing that they mean business without changing sounds to suit the "scene" (the same very scene filled with the people the likes of Bannerwar would or do indeed despise) apologists, lefties and other various weaklings should stay where they belong and that's far away from a record like this. Black Metal WAR!!

Damonenblut - Teufelskult 7" - Division Black Metal

Damonenblut have always been an entity that has interested me...Their sound sits somewhere between The True Frost & Priestermod. Damonenblut have been somewhat active over the years and they have stuck to a formula which is simple but works incredibly well. Where this EP falls a little short is the fact it's a one sided 7". That being said, this is no stupid gimmick but rather (apparently) the material was intended for a split 7" with another band. That being said, it's uncertain who the band was or what their reason was for abandoning their side. The EP kicks off with the track "Besessen" which jumps straight into a rather thrashy riff that reminds me somewhat of early Bathory (or something else...I cannot put my finger on it) there's definitely a real Ol/Punk overtone to Damonenblut's sound which makes Damonenblut interesting without pretentiousness or bullshit. The second track "Folter und Schrecken" begins with a mid-paced riff which has (again) a very punk orientated tone; the riff turns into a palm muted riff which reminds me of a track from their full length album a few years back. These ideas are simplistic and work well; the vocals just bring out a very raw/evil growl, almost spoken, very dry and coarse. The riffs on this track alternate and build up an atmosphere...An impending doom like quality to the picked riff makes the whole track sound very strong and the composition (where hardly complicated) just reminds me of a lot of the previous Damonenblut songs. Overall its evident Damonenblut are doing things their own way without losing the old-school attitude or spirit.

Sturmfolk - Nur ein Flügelschlag ins Dunkel - Cassette - Narbentage

Sturmfolk are a relatively unknown band from Germany. They have released just a few EP's and splits. The first track to this EP is entitled "Einklang" (Intro) which consists of a horn sounding in the distance with a very light effect in the background of the track. The second track "Tanz der Walküren" (Dance of the Valkyries) instantly reminds me of Following the Voice of Blood era Graveland in the riffs. A heavy bass drum thunders away adding atmosphere to the mix. The vocals are not too dissimilar to Blasphemous of Vele or even Darken's vocal style. There's a strange mixture here between a German sound and a Polish sound. The riffs and drums work together to stir a whirlwind of chaos from a few very well worked riffs. I'm also hearing hints of Odal, Angantyr, Enslaved and old Immortal to some extent. Track three "Der alte Geist des Waldes" (The Old Spirits of the Forest) starts with a nice arpeggio riff that again invokes the spirit of Graveland somewhat. There's a few riffs here which work very well together and the composition works very well (for the 2nd time) this tape is shaping up to be quite a display that there does still exist some who still want to strip their sound back without making it some tired clone band. There's also a fair amount of variation, the ideas are interesting and the riffs certainly work for the sound Sturmfolk are trying to create. Track five "Die Wanderung durch das Tal der Einsamkeit" (The hike through the valley of solitude) Gets underway with a strong melodic riff which seems to set the pace for what is to come. The song doesn't take long before the pace is picked up and the riffs just seem to almost float in the air and everything just sounds very flowing and natural. I can also hear elements of a few bands from the late 90's/00's such as Nazgul (Spain) Amalek (Germany) and even elements of the old Finnish bands such as Horna, Musta Surma, Warloque etc.. The final track "Ausklang" (Outro) ends with a horn sounding far off in the distance and the crackling of fire. This sounds like an ode to war, after the battle has been done. This sounds like the world's most original band but they do sound very organic and very much like they are fans of Sturmfolk aren't the world's most original band but they do sound very organic and very much like they are fans of second wave black metal. It would be nice to hear a full length record in the near future from this German band.

Aryan Art / Amalek - Split 7" - Einsatzkommando Productions

Aryan Art & Amalek are two bands I believe are massively underrated. Aryan Art have proved in the last few years that they can pretty much hold a torch to many bands and quite comfortably piss all over the shitty trend bands who are more interested in triangles and gimmicks rather than creating anything remotely interesting or groundbreaking. Aryan Art has delivered CONSISTANTLY with their last few outputs. Amalek unfortunately seem to be a dead project who's last two full length releases certainly (to me, and maybe a few others) to capture that German sound perfectly. Amalek were never to be a band who were going to ride on the coat-tails of the next trend and did things their way. Ok, they were never the most "original" band to embrace the "scene" but their way of delivering good "old fashioned" raw black metal was perfect. Both bands for me contribute perfectly to this EP. Side A features the track from Amalek titled "Ein freies Volk" (A Free People) which starts with an upbeat riff which brings to mind Moonblood somewhat. The vocals enter and the track is layered by some fantastic mid-range vocals. Just like on their albums it seems Amalek's song writing revolves around a few strong and somewhat simple riffs. Simplicity is the key here, and it works perfectly. The pace (like I have found on the other few Amalek releases) doesn't really wane; the composition is very energetic and full of an almost punk like aura. The track delivered on the split serves to show Amalek as a project that brings something interesting (however not exactly original) to the table. Albeit, Amalek were a good band and this track works perfectly with Aryan Art and what both bands were trying to say. Side B is the track from Aryan Art titled "Свобода или смерть" (Freedom or Death) (Freedom or Death) era. The track starts with a blast beat and a melodic riff. INSTANTLY I am reminded of "Taste Our German Steel" era Moonblood. The vocals are piercing and shriek, desperate and very maniacal. Aryan Art prove in around one minute why they are a fantastic band...That main lead riff is just great. The songs structures are again fantastic and very powerful. The "mid" section goes into a very subtle/calm folk melody with some fantastic singing from Alexander. After this short segment the song returns to the blast beat and again, a great riff which brings to my mind the sound of battle commencing. The track works itself perfectly to the end of the track...what a great song. There aren't many bands who can write music like this nowadays... Great split, highly advised & you'll probably find it cheap on some small underground distro/label.



Greetings, when did the band form? And what are/were the main influences for WODULF?

Hjarulv Henker - Hails! Wodulf began as a nameless entity back in early '94 when I started invoking riffs with a borrowed guitar, influenced by Burzum, Darkthrone, Nastrond and Bathory... After various incarnations, I settled with the name "Wodulf" (meaning "Demon Wolf") sometime in '97 or '98. Hence we spread Plague and Despair upon this world of worthless mongrels praying for its inevitable downfall!

"Wargus Esto" personally is one of my favorite demos (a much underrated release) can you explain those recordings? How long did the demo take to work over and record?

HH - These recordings were done in a primitive way, first I recorded the guitar (where I used many riffs that I have invoked since the beginnings of Wodulf) straight to a tape recorder, and then me and Hagall took this tape to Athalwolf's place where we recorded the drums and the vocals, all done within a matter of hours. I still prefer its sound much more than the pathetic studio recording we done for "From the Corpsegates", which by the way has nothing to do with the sound we intended to create.

In an age of multimedia and Black Metal almost joining hands, how do you feel Black Metal is right now? Are things changing for the better or the worse?

HH - I don't think that there are many Black Metal bands at the moment, even though there are thousands claiming that they play Black Metal! Right now the supposed Black Metal scene is a pathetic circus, you have all sort of normal people trying to pose as something they're not and dealing with things that they get affiliated with from other bands' lyrics, equally worthless. Things will get worse as more and more normal humans get involved into this daily through all this social network and the multimedia dung.

When will we see a new full length release from WODULF? I see there is quite a difference in "Wargus Esto" & "From the Corpsegates" could you explain the evolution of the band?

HH - I have already some tracks for the next album, which again will be far different from "From the Corpsegates" album. I prefer to "compose"/invoke the music of Wodulf each time according to my visions and I want to adapt it to the lyrical content as well. Each album will be invoking obscure and malefic deisdemonic feelings accompanied by a supremacist and elitist nature.

I see WODULF has only the two members (+ session members) has there even been much interest in having a full lineup for gigs?

HH - We don't care much for gigs, unless they're done in a specific way. Right now we have a full line-up and we'll perform one or two live (undead) appearances, but I can promise you that both will be done as envisioned: a horrific display of Blood and Death..

The current "scene" in the Black Metal world in my opinion is a complete joke...filled with a lot of stupid kids with idiotic attitudes! If you care, please give your opinion on the current "scene"?

HH - As I said above, I don't recognize any Black Metal scene nowadays. There's only a handful of dedicated Black Metal Tyrants who are recognized in the midst of that subhuman mire. But 98% of the scene is just a clownery who within a fortnight they claim to have become initiated into the occult and fill their useless albums/demos with supposed apocryphal imagery. Thus they drag the Black Metal cult down to their level, humanizing it in order to fit their weak and worthless worldviews. We must declare War, boycott and crush them all, from the highest to the lowest!

What is the most vital aspect of WODULF? The lyrical and philosophical aspect? Or the musical? Or do both simply go hand in hand in terms of importance?

HH - Both aspects are important, the one supplements the other. Musick must be able to capture and summon the dim atmospheres of Woe and Despair that characterize True Black Metal. On the other hand, the lyrical necromancy must be delivered in the same way, otherwise it'll be a nonsensical babbling serving no purpose at all. And of course the philosophical/ideological background of Elitism and Intolerance is what separates Black Metal from all the other genres.

I see you have worked with BREATH OF PESTILENCE which is a great Finnish no-nonsense label. Also WEREWOLF RECORDS & TOTENKOPF PROPAGANDA... For future releases who are to be the likely label(s) to release WODULF's material?

HH - Breath of Pestilence, more likely. Tuomas shares and comprehends the Visions and Ways of ours and we Hail him for that!

How do you view the Greek scene at present? Who do you think are or were the strongest bands from either the present day or the past? Asides from the Hellenic scene, Are there many other bands you would suggest to the readers?

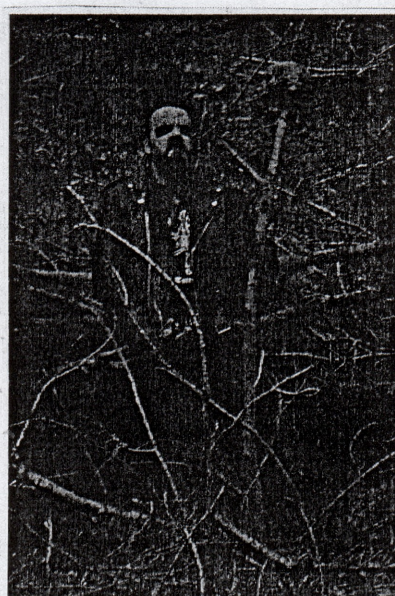
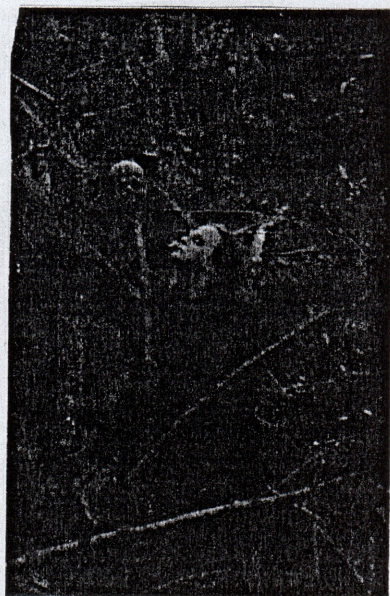
HH - The present Greek scene is feeble and almost non-existent! Only a handful of bands have the right to exist, the rest are cheap useless imitations of trendy filth. From the newer ones I support Goatvomit, Unholy Archangel, Darkthule and maybe a couple more, and from the past ones Flames, Lemegethon, old Necromantia and old Varathron. Apart from these, I'd strongly recommend Intolitarian, Black Witchery/Irreverent, Mons Veneris, the Cruentus circle, Spear of Longinus, Warloghe, Adytum, Rattenkonig, Orlok, Goatmoon, etc...

Greece (Like most of Europe) at present is in a very poor state with mass immigration and the ZOG brainwashing of the youth! What will be the outcome for our European nations do you think? And how can this situation change?

HH -Greece is in a pathetic state, where helots and plebeians of inferior blood and dubious origins have taken control and imposed their subhuman ideals as law of the state! This is true for the entire western world too. The ONLY way to change this situation is to invert the ideals and the procedures that once took place with the "French" revolution... Otherwise the west will fall in a state worst than the lowest third world slum! Mark my words . . .

Ok, so the interview is over ...do you have any last words?

HH - Es Zittern die Morschen Knochen! Thanks for this interview and thy Undying support to Wodulf! The Armies of Rats and Black Death be with you . . .



Wolves Eyes

Interview conducted by Fyrfos.

Wolves Eyes is a really good sounding name. What's the meaning behind the name and how does it relate to the music and lyrics of your project?

Hails,

The name Wolves Eyes simply symbolises the heathen man amidst the sheep.

The wolf is evident in my lyrics because I see the wolf as the man from another time unwilling to adhere to nonsensical modern values. There's a lot to the meanings and symbolism.

What are the main themes behind your lyrics? Are there any concepts you try to stick to? Do you deal with everyday life topics or more arcane stuff?

The lyrics for Wolves Eyes centre on ancient values, paganism, nationalism and a somewhat misanthropic world view of this shitty dying world with its zombie state society. The lyrics also deal with ancient battles, heroism and nature. There's quite an array of concepts covered with the lyrics but i think the general idea is covered in this answer.

You have been in many bands and projects throughout the years, how did you end up with the Wolves Eyes sound? Was there any conscious decision or master plan behind it all or did it just happen naturally?

Wolves Eyes works as previous projects have before, this is predominantly on a whim. The first demo (for example) I laid the microphone down on the floor and recorded three drum tracks. Nothing was arranged, organised or planned. I've always been an impulsive creator when it comes to music. Since that first demo the "plan" was that there is no "plan", this works for me where it may not work for others. I've always found simplicity to be the key to creating. Of-course you can add elements into the mix which may be different but in the end you can only but approach these new ideas, some may work, some may not.

Your releases sound very "oldschool" like it was recorded on analogue stuff just like in the days of old. What type of recording devices do you use to get that sound right?

With Wolves Eyes i have used analogue trackers (and will continue to do so) the basis of Wolves Eyes sound is primitive and simple. The 4 tracker & 8 trackers serve this purpose perfectly. Unfortunately the 8 tracker has broken and needs fixing so I have been using a few methods with the four trackers as of late.

Coming from England, a place with a lot of history with castles, knights and so on (in other words, black metal imagery)... Does English rich history have any impact on your music, lyrics, layouts, etc... Do you think it is important to incorporate your country's historical content into modern black metal?

Unfortunately the England that once was is no more... these days our towns are propped up by Burger King or Mc Donald's and the moronic masses willing to spend their money on iPhone and other nonsense. The older places (historic) are still great to see but anything near London now is just a money making tourist trap. Yes, I am inspired by the past of Albion be it in the ancient monuments or the heroism of our warriors from past battles. Some things cannot be explained in words but any nationalist will feel (of-course) similar passions for his/her nation.

I think you have a very special way of writing music. Could you elaborate on how you create your songs? Do you write the guitar parts first like most?

No, I drum the tracks first and work riffs around the layout of the drums. I have never been the sort of person to cling onto the idea of a riff until I drive myself crazy. Most of my riffs are written quickly and without a great deal of over thinking the idea. My riffs/song structures are very basic and I've never claimed to be a master musician. Black metal (for me) is an impulsive art form based on a primitive compulsion.

Your latest releases were released on the mighty Darker Than Black Records. Is it important for you to be on a label since nowadays it is pretty easy to record and release stuff by yourself? What is the role of an underground black metal label in this age of file sharing?

In the past I have done a lot of self-releasing (for over 10 years) and the whole idea of doing it now does not interest me. I hail anyone who puts the time and effort into releasing their own music; it takes a lot of time and is a labour of love (so to speak). The "scene" does not interest me at-all, there are a select few people who I try to keep in contact with however.

We shall see what the future brings with labels, I do not want to say too much because I am the

only person I can trust and rely on in the end.



What can we expect in the future for Wolves Eyes? Any full-length coming up soon?

Nothing is set in stone for the future of Wolves Eyes just now as things can change.

Left-field question: Describe the ideal society for you in comparison to today's world.

Today's world has created a self-obsessed, self-absorbed society based (almost wholly) on materialistic values. Our societies of old were based on a different (more spiritual) existence. The very people in charge of the multi-national companies such as the banks, media, schooling etc. have complete control of a submissive society. It's easy to trick many people into believing a hoax or a lie, it's a whole lot harder to pull the wool over the eyes of those who are observant/intelligent people who will not buy into the propaganda that the rulers of these industries will have the weak believe. As for an ideal, I'd like to see a "new" system in place (this would be like the old pagan system) of trade. Is this realistic? Is it idyllic? These questions may be rhetorical I'm really not too sure. Europe is currently being raped and our cultures are being mocked by the ZOG filth that invaded our lands many years back. The very fabric of the governments, media, pharmaceutical and many other professions/industries are completely rotten to the core. What with the whole notion of Brexit we are seeing the likes of Richard Branson trying to engage with the youth to spread his vile pro-EU Marxist bullshit. This vile self-serving cunt is the ROT of our once great nation... cut out the cancer!!

The final words are yours!

Hails and salutes to those who have supported Wolves Eyes.



When did ABSURD first come into fruition? What was the original idea or intention?

The history of Absurd started on January 2, 1992 in a small Thuringian town, when we decided to respond to the New Wave of Black Metal with a band of their own. The choice of the band name remains apocryphal and stands open to multiple interpretations. It is correctly assumed there's a link between the band name and one of the favorite hobbies of the band members at this time, though: Watching horror B-movies.

You now run the label DARKER THAN BLACK and distribution MERCHANT OF DEATH ...how do you find running the label/distribution and how do you think the "scene", has changed over the years?

Like everyone else, I have to make a living. With Germany being the only place on earth where you can live off releasing and selling underground Black Metal-records, it was a logical conclusion for me to resume my activities with label and mailorder after my release from prison in 2007. In terms of purchase patterns, I'd say the scene is now much more into vinyl than it was 10 years ago. Also merchandise is selling well. The CD, however, is increasingly becoming deadstock.

What would you define to be the 5 most important Black Metal albums?

For me myself, that'd be Burzum "Det som engang var", Darkthrone "Transilvanian Hunger", Ulver "Nattens Madrigal", Kvist "For kunsten maa vi evig vike" and the Emperor side of their Split with Enslaved.

Which modern bands do you support the most these days? And why?

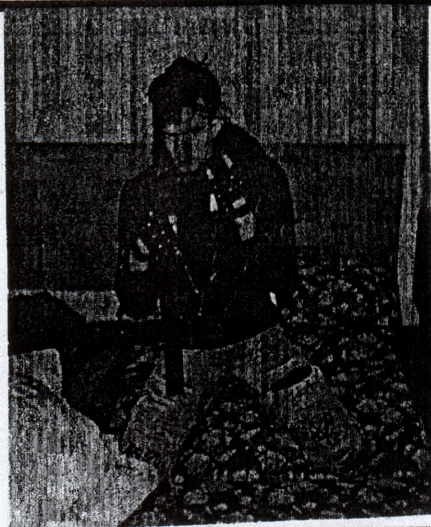
Needless to say, I support every band that I am producing and releasing via my own record label.

Back to ABSURD....Do you feel there are many bands in recent years that possess the same kind of spirit as featured on those old demos/albums from the 90's?

No, there are not and that's really simple: Black Metal has profoundly changed since the 1990ies, and any band starting now is coming from a different scene that what it used to be 25+ years ago. Hence it's just impossible for a band of this day and age to possess the same kind of spirit that you can experience on the old recordings from back in the days, but some new bands surely possess a similar kind of spirit and that is much appreciated.

Germany (as much as any European country) is currently in a very bad place. How do you see for the future for Germany and/or Europe as a whole?

Aside from my firm belief in the cyclic nature of history, which leaves no room for anything other but further decline, degeneration and dystopia, I'd say that Europe has only this alternative: Either witness a right wing revival of nationalist and populist movements or to be turned into a Muslim caliphate. The days of rampant multiculturalism and cultural Marxism are numbered either way, because those who advocate for "no nations" and "open borders" keep inviting Muslim immigrants that will introduce Sharia law once they become a majority. If the minions of Soros are not stopped by nationalists, then they will be inevitably slaughtered by Muslim fanatics.



For me personally FACTA LOQUUNTUR is an extremely important release. How do you feel when you look back at that record?

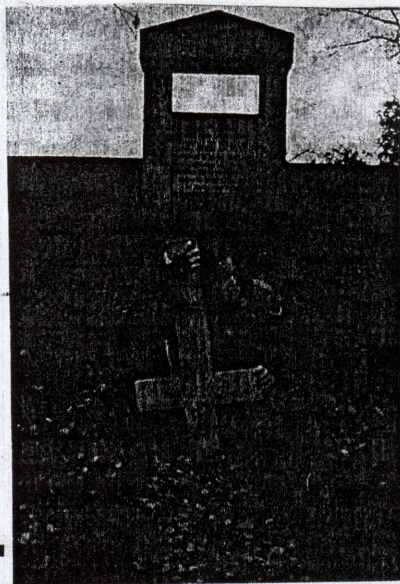
I feel a pity that it remained fragmented rather than being completed, because we could not finish recording all songs that were supposed to be on this album. However, it is the album that defined the sound and concept of Absurd, and as such it still serves a purpose.

What opinion do you uphold concerning Facebook and other social media platforms when it comes to Black Metal?

Social media became a necessary evil for this scene, because it is the place where almost everyone spends a whole lot of time every day for staying in touch with others and keeping yourself up to date. But it also destroys the mystique that used to be a trademark of the genre.

What does the future hold for ABSURD?

More records and more concerts, simple as that.



Being someone who releases music; what format do you feel is most suitable for Black Metal? Is there one? Or do you feel all formats serve a purpose? Is the demo tape a dying idea in the face of the rising trend of vinyl?

I am fine with each and every format, there is no particular preference and despite the recent boom in vinyl records, Black Metal started during the rise of compact disc and buying a CD in the 1990ties was actually more expensive than buying a LP. Hence you just can't say that Black Metal ought to stay analogue, because it never was an analogue genre to begin with!

With the internet being as it is , with more and more bands coming out of the "sound cloud generation" I'd like to ask, which bands at present do you think will stand the test of time ? Will there ever be a record like "In the Glare of Burning Churches?" Or maybe another "Dark Medieval Times"? Or another "Blaze in the Northern Sky"? are there many bands these days who you think will be remembered in 20-25 years' time?

That is doubtful, for a multitude of reasons but the most important one would be that Black Metal is a genre way too marginal to make an impact on the collective memory that gives rise to the "stars" and "golden oldies" of pop culture. Also Black Metal-bands rarely craft that one exceptional song that will become a timeless classic, that's why we talk so much about albums as a whole when we remember great Black Metal-records. Furthermore, Black Metal is now a youth culture and as such it is hard to imagine this genre could ever become a defining element of high culture and arts. In a few centuries, from now, if mankind doesn't perish any sooner, people will most likely still listen to Richard Wagner but not to Black Metal.

We see day by day the banning of releases on market places like Discogs. How do you see this kind of boycotting/banning? Do you think Black Metal has a place on these sites?

I hope they will ban Black Metal altogether. Since I don't sell on Discogs, Ebay, etc., I have no problem with them banning my releases from sale. It'll compel more people to buy straight from me, and that's very welcome.

The last words are yours...

Supra Europam sol exoritur, nos delebit an illuminabit?



Aryan Forest - Defending the Aryan North - Cassette - Darker Than Black

Aryan Forest ...clearly a name which will make the ANTIFA kids cry into their dreadlocks. The "oh-so polite" scene might not be able to deal with them either. Albeit, this demo really does take some beating and I think you would be hard pressed to find a more impressive record of 2017 (late) into 2018. This demo features four tracks and the members are unknown. The demo starts off with the track "In the Fullmoon Forest" which heavily brings to mind old Graveland. (Or Veles) the opening riff/piece sounds like something the classic Polish bands would have created over 20 years ago. The vocals are more high-end and certainly stand out in the mix (without killing the riffs/overall sound) the bass is audible, clear and well played. The riffs are far from technical but they work so well to create a very special atmosphere. The track sways between a few riffs and ideas. There are clear vocals in the track too which really brings out the ancient pagan aura which clearly works so well on this track (and demo) The second track "Pagan Blood Heritage" begins with a mid-paced riff with a great keyboard riding over the top of the riff. This brings to mind old Dimmu Borgir somewhat. Maybe something else but I cannot put my finger on it. The second riff breaks into a very Polish sounding riff which again brings to mind Veles, Graveland or Fullmoon. Some clean singing once again greets this track which again really lifts the whole atmosphere. There then comes a mid-section with keys breaking down the track and really showing what atmosphere can be created with a basic/simple keyboard "line". The drums remain sturdy, simple and "loose" (which is perfect for this style) the whole composition sounds very raw and full of energy which brings out the atmosphere of ancient battles, hatred and pride. The third track "Jews to the Wolves" begins with an almost punk/RAC tone (which serves as no surprise) this song sounds more loose and frantic but still retains a whole amount of atmosphere with the keyboard/synth. There's certainly a closeness to Goatmoon, White Wolves Kommando, Mooncitadel and Satanic Warmaster in this track (and again, the whole demo) "JEWS TO THE WOLVES" is barked in an almost chorus type fashion! The last track "Defending the Aryan North" starts off slower with a simple riff and the vocals come once again to the fore and command hatred and disgust to the filthy race of rats.

Again, the keyboards seem to really drive the melodic aspect of this track and everything just flows perfectly. There's a mixed atmosphere on this track that just sums up the whole demo ...a range of ideas, emotions and passages that just seem to work perfectly together. These tracks need to be heard & experienced to do this review justice however.

Hopefully a full length will surface from these Finns in the future.

Szarlem/Wolfspirit - 7" EP split - Deathstrike Records

This EP joins two excellent projects from Germany. Szarlem is a project of the highly productive (and devoted) Avenger of Front Beast, Nocturnal, Angel of Damnation & Black Priest of Satan (to mention but a few of his projects) Avenger has always displayed a great passion for his work and his work ethic clearly is something impressive.

Szarlem is very much inspired by the old Polish TTF bands from the 90's and the song present on this 7" really brings out the inspiration. This is no copycat stuff however and Avenger brings his own "touch" to the compositions. The song "From Ancient Times" begins with a jangling (almost folk) riff, almost sounding something like Darken would have composed around the time of "Following the Voice of Blood" Avenger's vocals are frantic, insane and certainly impulsive sounding. The riffs flow with an odd folk-like menace and the guitars are not distorted like a buzz saw which again makes me think of the Darken-esq riffing and overall atmosphere somewhat of Graveland. The bass flows underneath the guitar and is completely audible throughout (always a refreshing touch) everything melds nicely together with the drums and guitars going back and forth between a few riffs. Everything sounds loose but absurdly "contained" a truly excellent track from a great band that never gets (or got) the accolade it deserves. Onto Wolfspirit and we're greeted by the track "In Battle Rage" which is most certainly inspired by the old Polish TTF. Things begin as they should and the riffs are overlaid with a nice organ which adds drama and melody to the composition. Gabor's vocals are as crazed (or if not more) crazed than Avenger's. Clearly Leinad was an inspiration vocally for Wolfspirit and much as Varg Vikernes. The track goes along simply and nothing crazily jumps out and changes the pace much ...the idea of Wolfspirit really stands out by this track alone. Some may find Wolfspirit a little too obvious but I think it's fantastic that bands are still praising the old masters. You can also clearly hear that Widar composed this track, there's underlying Bilskirinir tones right throughout the whole song. The second track on Wolfspirit's side is a song titled "You Feeble God" which is maybe a little more Graveland inspired (think "In the Glare...") era with a massive dose of Bilskirinir's trademark sound flowing through the track. There's not a lot more to be said than simply this is fantastic. Again, this will appeal to those of us who still salute the old Polish masters.

Bilskirinir/Barad Dur - Lost Forever/Selbstmord - 7" EP split - Tanhu Records

This EP features two excellent German black metal bands produce a track each for the split EP. Released a few years back I decided that now (2018) to review this split release.

Bilskirinir's side features a track entitled "Lost Forever" that has a burzum-esq aura, filled with a multitude of atmospheres. Seemingly after reading the lyrics and title it comes to be that the lyrics focus very much around cyclical topics, rebirth & death.

The track sounds a lot like a few Bilskirinir tracks from yesteryear (not in a recycled way) but the atmosphere seems like it has been captured on previous Bilskirinir releases thus far. Widar's vocals stand out again, maniacal, passionate and very distinctive. Bilskirinir prove once again that the formula Widar has adopted works and it works very well.

Barad Dur is another long standing German band which always seems to create something special with their releases. At least for me "Dunkelheit" stands as one of the strongest German outputs in many years. "Selbstmord" sounds like it was created in a grim rehearsal somewhere in the woodlands. The aura captured makes me think of some of the old Moonblood recordings, the recording is very raw/loose and there's a great charm to this recording. The track itself moves along nicely with riff changed and some nice variations. Barad Dur really has their own touch and sound while still emulating and clearly showing where their inspirations lie. Overall the split a great addition to any collector of both bands and the split really shows two excellent bands who still uphold the spirit of a time seemingly passed in the hipster infested "underground"

The Shadow Order/ Akitsa - Split - 7" - Splendour Productions

This EP features Akitsa (Canada) & The Shadow Order (Hellas) both bands here have quite a reputation in the underground.

The Shadow Order's side "Polemos" features two tracks. The first track "Polemos" begins with an intro which was composed by Gabor from Hunok and the track begins with a very relaxed piece of strings. Really this is setting the standard for what is to come. I envision a lonesome warrior atop a mountain looking down at the barren land. I could listen to an album of tracks like this personally. The track soon fades off and track two "I Tan I Epi Tas" in comes feedback...then the assault begins. The track begins with a blast beat and a great riff. The song soon goes into a more mid-paced "rock" riff. The vocals are perfect in the mix and the whole composition sounds very good. The Shadow Order isn't the world's most original band but they do what they do well. The playing is very solid, the structures work well and The Shadow Order sound like a well-oiled machine. The bass is also nice as it's nicely set in the mix. There's something interesting about TSO, some extra aura there that brings me back to the EP tracks here and the full length "Untold" Akitsa's side "Guerre" (War) begins with the track "Guerre" which starts with an instrumental piece which sounds like a Xylophone and Organ creating a rather interesting piece. The track has a warlike yet somber tone to it. (The name "Guerre" works here for sure) This almost sounds like something which would be used for a procession of fallen warriors. Track two "Fils de la Libertie" (Freedom line) begins with a very warlike riff which sounds like it could have been lifted from an old RAC record in the 80's. There's a lot here though, very atmospheric and intense. Vocally Akitsa has always been interesting. Akitsa to me have always been a band hard to describe and it's clearly evident they take inspiration from many different ideas and genres. This track sounds like an RAC track playing a folk "melody" with the assault of black metal. This is why Akitsa are one of the most interesting bands in the underground and this EP is over 10 years old but still sounds very fresh.



Hails O.T, AKITSA's first record was released in 1999. How have things changed since then?

Throughout this journey of almost 20 years, there has been a natural evolution which has strictly remained in accordance to Akitsa's original intention. The loyalty to the foundation of the project is very important to me. As time passed, musicianship and recording opportunities improved, but I believe Akitsa has always stayed true to its spirit. From album to album, there's a clear advancement in the sound and in the lyrical content. Even though Akitsa has retained its juvenile arrogance, I believe the project has never been as mature as it is today.

It's evident in AKITSA's sound that there is influence from a multitude of different genres that seems to create the sound you have with AKITSA. What bands/projects would you say are the most influential on AKITSA's sound?

Growing up we mainly listened to metal, but also were into punk, industrial, noise, classical music, etc. I'd say the bands that were most influential early on were Ildjarn, Burzum, Absurd, Bethlehem, Kengo Tuchi, Keiji Haino, MZ.412, Brighter Death Now, GG Allin, Blitz, and Disclose, just to name a few.

TOUR DE GARDE is your label and it's been active for quite some time now. Why did you choose to begin the label in the first place?

Tour de Garde started because there were barely any true underground labels in Canada at that time. Sepulchral Productions was on a hiatus when I started Tour de Garde and Austistiartili Records started more or less at the same time as I did. I felt that there were some interesting bands that were not being properly spread in the true black metal underground, so creating a label seemed like the logical thing to do.

What is your favorite medium/format for AKITSA's music?

I like all physical formats, but it really depends on my mood at any given time. These days I'm into CD format because it reminds me of when I first became fascinated with black metal. CDs were the most common and collected format back then.

As I mentioned in the SANCTUAIRE interview ... (I will ask you the same question) Along with a few bands such as SANCTUAIRE, FORTERESSE, TRISKÈLE.. are all from the Quebec region. All of the bands share a somewhat common theme concerning nature and aspects of pride/nationalism/paganism. How do you feel Quebec inspires creators such as yourself and those other bands mentioned?

First of all, one must understand the Quebec 'region' doesn't really exist. Quebec is one of the largest provinces of Canada and it is divided into regions. Sanctuaire and Forteresse are both located in Quebec City which is in a region called 'capitale-nationale', and is over 250 kilometres away from where I am. Triskèle are located even further near a region called 'Saguenay-Lac-Saint-Jean' which is almost 500 kilometres away from Montreal. I think that pride, nationalism and paganism are very recurrent themes in black metal, so it comes as no surprise that some black metal bands from Quebec are inspired by these subjects. Akitsa has been influenced thematically by some of these subjects as well in the earlier years, but saying that now would be very outdated since it has been over ten years since our lyrical concept dealt with those subjects. Today, the lyrics are much more philosophical and complex, while leaning toward darker and nihilistic themes.

How do you feel about the current underground "scene"? Are there any bands or projects you feel are doing something special or carrying the torch from the old days?

In my eyes, the current scene has the same proportion of garbage, posers and trendy followers as it always has. The main difference is that the scene is much broader now and each dark corner of it is easier to access because of technological advancements. This has made it virtually effortless to discover some truly great bands, but you must also sift through a lot of the shit. As a label owner, I've noticed that some individuals abuse the ease and convenience of sending mp3 promos through e-mail. Sometimes, I'll get a promo mp3 attach to an email with barely any presentation whatsoever. It really makes me very reluctant to put any time and effort into working with a band if they can't put forth any effort themselves.

Generally speaking, I find most of the scene to be very bland and uninteresting these days, but there are always exceptions. I'll mention the new breed of black metal bands I'm supporting with Tour de Garde, such as Pâlemort and Purity Renaissance. These are absolutely genuine and true black metal acts that are carrying the torch of the evil spirit from the old days of the underground.

How exactly do you and NEANT collaborate for AKITSA? Who predominantly handles instruments, lyrics and vocals?

I have always been the prominent member of the project. In the early days we shared all duties more equally, but Néant moved 300 kilometres away after we recorded "Goétie". Since then, he has contributed both musically and lyrically but recently his collaboration has been more focused on the lyrical aspect. I've been handling all of the musical duties since about 2010.

AKITSA

AKITSA's lyrics seem to revolve around Nationalism, Misanthropy, Nature etc.. How would you describe your overall outlook personally when concerning modern politics, technology and society?

I'll just drop a few words here: mediocre, hopeless, rotten, repulsive.

You have five full length records from AKITSA and a multitude of EP's, Splits and compilations. Which of the recordings so far would you consider to be the strongest and why?

The strongest Akitsa recording is not yet released but shall see the light later during this year. It's our 6th album which will be entitled "Credo". It's a return to our roots as it's probably our most metal sounding album in quite sometime. It's also a step forward technically and was also recorded again by my long time collaborator Eric Syre (who also recorded and mixed "Grands tyrans"), but this time the mix and mastering was handled by Arthur Rizk. This new album represents a lot for me. It's not perfect yet, but it's very close to the vision I had of what the next release would be. There are many links to strong musical influences I have, while keeping the vile Akitsa sound at the same time, obviously.

I noticed AKITSA played live a few times...how did you find that experience?

It's always a challenge to try and recreate on the stage what I had in mind while recording. It's very hard and in all honesty, I think we never really achieved it. Akitsa sounds a bit different live, it's a more energetic and "in your face" style. It's a ruthless interpretation of our recordings. Playing live and performing such extreme vocals is very draining, but also satisfying if the performance goes well. For that reason, I'm very selective when accepting to do shows. Akitsa doesn't play live for fun.

Did you face any backlash from the antifa sheep?

Not really.



What's next in line for AKITSA?

As previously mentioned, the recording for the next album is now complete. It will be entitled "Credo" and will be available on CD through Profound Lore Records. Cassette and vinyl will be released through our old-time comrade from Hospital Productions. The album should see the light in Autumn of 2018.

Interview over: any last words?

Keep up the devotion to the true underground!

Caterva Runa - Europa Nostra - CD - Darker than Black

Caterva Runa is a project from a few members that already exist in the band Autracie & Sacrificia Mortuorum (the latter being a preferred band of mine). Caterva Runa are a nationalist band from France who (so far) have only created this one full length record "Europa Nostra" meaning "Our Europe" which certainly works as a strong title for this record. The first track "Intro" begins with a war-like theme! This intro certainly sets the tone. Track two "Ferveur palenne" (Pagan fervor) begins perfectly... a complete assault to the senses. The vocals are crazed, frantic and very noticeable. The riffs are fantastic and the whole atmosphere is ancient and hateful (superb!) The mix is nice and raw... it doesn't sound like Caterva Runa messed too much with the dry mix they would have got from recording. In fact this sounds very live, raw and like an untamed beast. Track three "Europa Nostra" (Our Europe) starts with an opening drum fill and a very war-like riff which makes me envision a horde of warriors going off to battle the enemy. The riffs are very stand out and they serve the atmosphere of the vocals perfectly. There are certainly no cobwebs on any of the members here and the whole composition is very full on. Where the order to the song is far from complicated it's clear to hear the members are competent musicians who really know how to work up a "storm" (so to speak) Again, the vocals are maniacal, ferocious and work like a blade to the throat of the enemy. "Europa Nostra" works as a really great track and these two songs so far really do set the tone of the album. Track four "Empiricide" begins with a melodic and somewhat interesting riff that really invokes (again) a war-like attack. The second riff sounds like something Seigneur Voland or Kristallnacht would have written some years back when active. There's a descent into a fantastic riff which sounds very sorrowful and intense. Acoustic guitars and additional layering in this section would have been perfect. However, "Empiricide" again keeps the standards high. Four tracks into this record and it leaves me wanting to hear more. This is exactly what a great record should do and Caterva Runa really do a great job here. Track five "Aux Armes!" (To the Weapons) really should leave nothing and the war like theme continues with this track. The track again works as a total assault much to the imagination as to where Caterva Runa is going with this track. The track again works as a total assault and the war like theme continues with this track. The first riff on this track reminds me of an old riff from Horna. (Very melodic and atmospheric) This serves to be perfect for the track. The composition for these tracks (so far) are very stable and well worked. Track six "Les Chacals" (Jackals) is a cover (or rendition) of an older track from "Grimmige Volksmusik" by Absurd. The original title "Des Wotans schwarzer Haufen" roughly translates to "Wotans black bunch" this track seemingly is an older folk song from the 19th century. The whole story behind this track I do not know. Suffice to say, the version Absurd "cover" (I would call it more a rendition) is fantastic. This rendition of Caterva Runa's is equally as interesting and what with the French language being the central focus with this version. The memorable lead guitar is fantastic. The vocals too really work here (again) and the track becomes a prideful "sing along" of sorts. The last track "LVF" seems to speak lyrically of the French legions from 1944 who fought through the cold winter. The full title to the track I assume is "Les Volontaires Français" (The French Volunteers) being those who fought for their nation and folk. These men were known as the "Milice Française" (French Militia) The track starts off slower, the riff building up and then fading away. The song then escalates into a chaotic riff and blast-beat. The riff is fantastic and works (once more) as very war-like (perfect, considering the title) The track alternates between a few more riffs which just seem to work perfectly together. Overall this track just works fantastically. Overall this album shows no signs of weakness!

Forlor - War & Perdition - Cassette - Self-Release.

Forlor are a Finnish project/band playing stripped down black metal. So far (as of May 2018) they have made one demo (being this I am reviewing) a 7" EP "Forces of Hate" and a full length record on LP entitled "Towards the End" they also released a split 7" EP with Finland's White Death. The first track "Hymn of Devastation" (intro) begins with a clean guitar and a somber, yet melodic folk riff. The second track "War & Perdition" instantly reminds me of early Satanic Warmaster, Horna or Musta Surma. (more-so Horna than the other bands mentioned) the first riff is very typical of a lot of the late 90's early 00's Finnish bands. Clearly Forlor aren't aiming at going too far down a different path that has already been carved out by the older bands from their native land. Albeit, the ideas are strong and it's refreshing to hear a band just doing something they want to do without being named as "copycats" etc. The vocals come into the track a little later on and really the sound just melds into the composition perfectly. The track revolves around a few decent riffs which seem to work perfectly for the song. Everything in the mix is fine yet retaining the spirit of the old bands. Nothing here sounds out of place or odd. The song works perfectly and ends just at the right time. Track three "Forest of Nightmares" begins with a riff which works as a great build up for the track. Again, I am reminded of the Finnish bands I mentioned above. This time I can hear an element of Goatmoon in the track too. The song once again is structured very well and the song works perfectly for the demo. There's certainly some aspects of Baptism's sound here too (from yesteryear) Forlor again prove that they know exactly what they are doing without changing the whole "scope" of what once was. Track four "Black Storm" begins with a simplistic riff which again creates a buildup. The drums again come to the fore and the riff over-rides the track perfectly. The beginning is a mid-paced riff which again invokes the memory of the old Horna riffs from years back. Again, this won't appeal to those looking to "modernize" Black metal or make it some accessible "nice" music. This is Black Metal without frills or gimmicks. Again, I am getting hints of Goatmoon, Satanic Warmaster and a few other bands from Finland. The last track "Pohjassa Syvimmän Meren" begins with a melodic lead riff and a simple mid-paced drum beat. The bass is something to note on this demo too. There's a great mid tone to the bass which brings out the bass notes to the riffs. Bass is not always considered important in a black metal record but it's always refreshing to hear bass in a recording of this sort. The song again works perfectly and this is a very basic but well-structured demo overall. The riff are interesting yet hardly challenging or steering away from a formula. Forlor may not be the band to change the "scope" of black metal, they're certainly not re-inventing the wheel or breaking many rules but this is a great demo to have as a reminder that black metal does not need gimmicks and other worthless bullshit. The music on this demo does all the talking.

Der Sturmer - Areifatoi - 7" - Breath of Pestilence

Der Sturmer are a fairly long lived band from Hellas (Greece). Their sound has always been hate filled, ferocious and dealing aspects of National Socialism, Anti-Zionism, Nationalism and Heritage. (Also old occult myths and legends) As is rather obvious, Der Sturmer isn't going to smash you in the face with a brick and apologize about it later. The members come from a time when black metal (and underground music) was a little more true to its "extremes", when bands from Poland, Ukraine, Greece and such were actually making music about something without the nonsensical posing and "scene" scoring points. Side A "Mors" features two tracks, the first being "Once the Idols Have Fallen" which starts out with a strong riff and a blast beat. The ideas sound somewhat similar to the recordings on "A Banner Greater Than Death" which was quite a record!! The relentless barrage never seems to let up with Der Sturmer and their style generally very "to the bone" without many frills. The track really shows Der Sturmer in a very comfortable position with a sound that is indeed their own. Track two of side B "Himmelstürmer" gets under way and again Der Sturmer are going right for the jugular. As ever, Der Sturmer isn't the kind of band who is going to add fancy and pointless elements to their sound. Sometimes a band should know when it is onto a good thing and work with that idea! Der Sturmer do this perfectly and their sound is a full on assault without it turning into a wall of mess. There's certainly character to these tracks which really stands out and you know you are listening to a Der Sturmer record. Side B contains just the one track "Voices of the Glorious Dead" which starts off at a different pace. The drum beat and riff invoke a more ancient feeling for this track. Der Sturmer again prove that they know how to write a great track (and record) "Voices...." serves as a reminder that Der Sturmer really were on top of their sound when they recorded these few tracks. The production and mix is perfect for this record, the spirit, the sound and the performance are superb.



Greetings Necropriest, How many years now have you been active in BLOOD RITUAL?

Greetings! The idea of BLOOD RITUAL started around 2010, I had the ideas for creating Black Metal by myself for myself. An outlet for the hate and rage, many shitty recordings that have been buried in the dirt for good came before the first demo, long before the days of MARDRAUM, and more recent projects of mine, it wasn't until a few years later that I was satisfied with my drums / guitar skills or lack of, haha! Then the first demo was recorded in late 2013.

I know you are part of a circle in Australia called AUSTRALIBUS TENEBRIS. How does the circle work? are all members active in various bands?

The A.T circle is made up of a handful of elite individuals who share the same views with music / life etc. Over the years, the circle hasn't really expanded as such, of course some are more musically active than others, I consider Bloodoak and myself the driving force behind A.T, we inspire each other to create dark & hateful audio terror. More importantly, we create this for ourselves; everyone else who enjoys it is a bonus!

Blood Ritual has a very "Fuck You" attitude. How do you view Modern black metal with the internet being the place where a lot of these kids voice their "opinions"?

Fuck those clowns; I have no time or energy to waste on these pathetic worms!

Which bands are the biggest inspiration for BLOOD RITUAL's sound?

I have always been drawn to the raw analog sound for Black Metal, no fancy recordings or studios, most of BLOOD RITUAL is recorded on analog tape. Drawing the inspirations from early Darkthrone especially Transylvanian Hunger - personally, one of my favorite sounding albums; along with Moonblood, Kristallnacht, Seignular Volland & the French Legion to name a few.

How do you find running the AT label and is it something you are looking to continue doing? Also, are tape releases the main focus for the label?

Due to the fact that A.T is quite small as far as most other labels go, it's not at all difficult to balance all the bands / projects and make time for as much as I can. As much as dubbing tapes is a pain in the ass, I'll keep A.T going as long as I can. I truly appreciate the support that has been shown to us over the last 5 years of operating A.T! Naturally I prefer people to discover A.T themselves, rather than shoving it down their throat!

Six demos have passed and no full length ...when is this going to happen? (If at-all?)

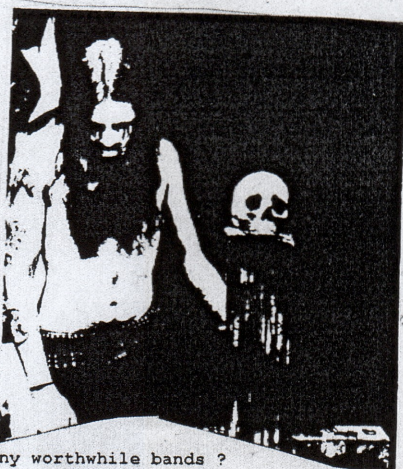
I haven't put much thought into creating a full length for BLOOD RITUAL, as the main focus has been with GOATBLOOD and RATTENKONIG. BLOOD RITUAL has been more sporadic in terms of writing material. I wouldn't want all the tracks sounding the same, I feel the demos keep BLOOD RITUAL sounding fresh rather than the same sounding tracks each time.

Australia has never been the most "politically correct" country in the world. How do you generally view most aussies and unwanted foreigners and leftie scum?

Unfortunately these days, it seems Australia is also following the trends of Europe and the JewSA. We are seeing the rise of 'PC' behavior, plus more immigration of third world scum! Inner suburbia are polluted with left-wing propaganda posters and this mentality follows suit with the hipsters and politically-correct majority that propagate the area. Thankfully, we don't have to deal with the urban sprawl out where we live... yet...

What's next for BLOOD RITUAL? and pending releases?

At the time of this interview - June 2018 - the next BLOOD RITUAL propaganda will see another split with ADYTUM released on 7". I have skeleton tracks for Demo VII and a split planned with FUNERARY TEMPLE.



How's the scene in Australia? any worthwhile bands ?

The 'scene' in Australia is full of many great bands, though most of these bands rarely play live, so the ones that are making the regular rounds are giving a false impression to the masses, though this isn't a bad thing as BM shouldn't be for them anyways! I would recommend Vrag, Kill the Kristians, Nuclear Winter, Lightless, Salvation to name a few. Of course there are many more, but I'm sure those reading will already know who they are!

Are you inspired by your elder fellow countrymen such as BESTIAL WARLUST? SADISTIK EXEKUTION? SPEAR OF LONGINUS?

Of course I have been listening to SADISTIK EXEKUTION, BESTIAL WARLUST, D666 since highschool and still listen to them all today! It wasn't until a little later that I had found SOL when I was given a copy of Dommi Satanas on CD. We even had the pleasure of playing alongside SOL with GOATBLOOD in 2017 before they went to desecrate Italy for the Hot Shower fest!

What's the general lyrical direction for BLOOD RITUAL?

Lyricaly, I'm inspired to write about the hatred toward society and the modern world. Negativity and depression, to visions of the past that burns through my blood and lives in my veins. I like to keep things an open book for BLOOD RITUAL, I don't want to 'pigeon hole' my vision for a direct sound or themes.

Interview over ...any last words?

Thank you for the interview and support mate! Kill yuppie scum!



Hails Azgorh, How long has DROWNING THE LIGHT existed? When did the idea of DROWNING THE LIGHT come into fruition for you?

Hails! Drowning the Light has existed since 2003 (so 15 years), at the time I was in 2 bands - Pestilential Shadows & Baal Gadril, both projects I was mainly doing vocals for, so I needed an output on a musical level, something all encompassing of my visions, ideologies and those things beyond myself, something I had complete tyrannical control over, and a very personal dark reflection at times, thus Drowning the Light (DTL) was born.

DROWNING THE LIGHT has been a very active band/project. Why has DROWNING THE LIGHT been so active in the past? And, would you change anything about the releases from the past if possible?

DTL was indeed very active in the past, I was extremely driven with inspiration, hatred and a drive to rekindle a dying flame in Black Metal, and also at the time when I was doing the most I had no other projects (I feel I am still just as driven currently, I just have various projects to work with currently). I definitely have no regrets, nor would I change anything the past releases, maybe some artwork here and there, but musically no. I am still very proud of all my releases, even the old demos, they all take me back to various times in my life, and are a good reflection and shadow of those times. They are my legacy and curse upon the world, sonic & eternal.

What is the general lyrical direction for DROWNING THE LIGHT? I see you have dealt with Occult subjects, Nationalism and Sorrow etc...Has the lyrical direction changed over the years?

DTL has always been a very broad range of topics, dealing with the darker parts of my mind, nightmares, history, war, the occult, vampyrism etc. and it remains to be that way, DTL will never be restricted into one form of dark subject matter, I am a very deep thinker at times and also head down some very obscure thought paths, when something inspires me, I create music. Very rarely do I write music first then create a theme around that music. Of course often there are reoccurring themes, because those things have been very much part of me since I was quite young, forever expanding as I grow older.

How healthy is the Australian scene? Are there many noteworthy bands in the last few years' worth mentioning?

The Australian scene I feel is doing quite well in regards to recording projects, but it's complete shite when it comes to a "live scene", only very few good Black Metal bands play live these days.

A few Black Metal bands I think people should keep an eye on from Australia are; Ichor, Pestilential Shadows, Nazkul, Goatblood, Strigoi, Malefic Sorcery, Runespell, Taghairm, Rattenkonig, Der Nacht, Moon, Spear of Loginus, Snorri, VRIL and quite a few more.

I know you live by the coast...how influential are your surroundings to DROWNING THE LIGHT?

At times they can be highly influential, especially when I need to escape humanity or the modern world and the ocean and forests are quite close, and I can sit or wander in isolation and be in thought, it can be very inspiring as well as humbling.

The mysteries of the ocean have always been a great source of inspiration for me, when you think that we still can't even reach the very depths of our own oceans - yet can get into space, it makes you realize just how little we know about something which makes up the majority of this planet we exist on. It is hard at times to articulate what the ocean conjures within me.

Which format do you perceive to be the most suitable for the DROWNING THE LIGHT's music? I know you have used a multitude of formats for a good amount of your releases.

My favourite is still CD, I know that is against the retro-trend which we are currently immersed in, but CD is exactly how the music should sound, it is easier to include lyrics and more artwork and have bigger booklets etc. also it's the true format of 90s Black Metal! I do however still really like both tape and vinyl, vinyl exudes that warm sound and the art being so large is always great, and tape retains that very underground feeling, as well as reminding me of the days where i'd tape trade with people. So all of them I am fond of, CD just happens to be the one I prefer, it is also the format dying the fastest sadly.

I know that you have a Facebook account for DROWNING THE LIGHT... what is your overall opinion on platforms like such for Black Metal?

Before I had a page for DTL on facebook etc. people would make "fan pages", filled with wrong information and even at times pretend to be me, so by me having a presence on these platforms it gives me complete control over the information being distributed and also stops these morons who make fake pages. I also don't see a difference between these sites and other platforms like forums (which are practically the same thing when you boil it down). Also these days, many people use these platforms and nothing else to get information on releases and so forth, so it makes sense to use them and is the most convenient way to get information out there. It also cuts out the "middle man" which is also helpful, as sometimes that middle man is only looking out for their own interest, or doesn't convey the information in the right way, now there is a direct way for fans of a band to get in touch with a band.



Is there any of DROWNING THE LIGHT's demos/rehearsal tracks which have not been released? I know you have had released a few CD's some years back with rare tracks and different takes of chosen tracks etc.. Generally does much of DROWNING THE LIGHT's music ever get thrown away if the ideas have been re-worked or advanced on? Or is there always room to show the original idea to those willing? Personally I find this approach very interesting since there's always room to improve on ideas.

There is very little that has not been released, mainly because when I start writing a song if I don't connect with it or dislike where i'm going I scrap the recording or simply stop and start on something different, I don't see any point in keeping garbage tracks or half finished tracks that do nothing for me, all tracks I put out I have a connection with and I think that is important, I need to feel something from the music or for it to strongly reflect what I am trying to convey - or else there is no point. I also usually have foresight with the music I write, if I do 2 layers of guitar and it's not resonating with me I can usually tell if it can be heightened, so i might do a 3rd or 4th, add a counter melody or a lead or a synth line, and then the riff goes else where, it transcends and becomes something more, so that would come under the "room to improve ideas". I create this art for myself, so if I don't like the music, I have zero reason to keep the song or riffs that get binned.

How has the majority of DROWNING THE LIGHT's work been captured?

- With old analog tape machines/ trackers?
- In a studio?

Or is there a mixture of the two?

What process do you find easiest?

Only once have i ever been in a studio (to record the "From the Abyss" drums), everything else has been recorded with my own equipment or other members at the times equipment (depending on which "line up era" we are speaking of). But normally it has been a combination of recording on an analog 4 track and then recording into a computer. It is definitely easier to record using a computer because that's exactly what they were created for.

How do you view the future for the white heathen man? seemingly, we are becoming a dying breed in times of race-mixing and media controlled "white guilt" How are things generally in Australia at this time?

The world is going down the toilet at a rapid rate, there is constant social engineering and manipulation going on, there is an agenda constantly being pushed, and unfortunately it seems the target is the "white man". Some kind of retribution to punish us for the sins of our fathers it seems. However I believe the conquering spirit and flame that resides within, is something these people should not underestimate. Australia is pretty bad when it comes to political correctness etc. but I am seeing a bit of turn in the tides, even very normal people are rolling their eyes at the extreme leftist antics.

Do you have many opinions concerning the "scene?"

Too many people have come and gone, I appreciate those who have stuck to their guns and have remained genuine, proving they have always been in it for the right reasons. I try not to pay too much attention to the "scene" in general because a lot of it is cancerous and full of blowhard fuckwits or arrogant cunts (to put it politely). I don't have time for that shit.

How do you find running your label DARK ADVERSARY PRODUCTIONS? And what is the future for the label?

I like being able to support and promote bands I think are worthy of it (and all DAP bands are ones which I know on some kind of personal level, and it is always more than just the "music"). It has also been great rereleasing some of the classics which were huge inspirations on myself, like Mutilation & Black Funeral.

It is also good being able to release my own material as I please.

I am about to release the new Itsemurha album "Rappio", the debut Apparition album "The Ravenous Dusk", a rerelease of my first album recorded for DTL "Drowned", and also soon I will release the new Harvest album (which I have been working on).

What is the future for DROWNING THE LIGHT? Will there be any new recordings soon?

I am planning on recording the next full length album "Conquer or Serve", it will be the most ambitious album to date, I already have a lot ideas for it and it will definitely push me to my limits.

Thanks for the interview Azgorh ...the last words are yours.

Thanks for the interview, keep the fire burning and the war raging!



Bilskirnir/evil/Pantheon - Under the Sign of the Hammer - Split 7" - DTB

This 7" compiles a track each from three longstanding heathen projects from across the world. All three of these bands are not for the PC morons who think black metal has to be some "nice music" for the rainbow children. These projects have all made great records in the past and this split really shows that all three of these bands know how to create black metal the way it SHOULD be played.

Bilskirnir start off the side with the track "Ancient Honour" which begins with a nice atmospheric riff and a "plodding" beat (almost like a marching beat) Widar's "trademark" vocals come as ever to the fore. Ancient Honour is typically Bilskirnir in its delivery. The song alternates through a few interesting passages. Really, Bilskirnir can do no wrong... a great project who really have their own sound.

The second track on side is from Evil entitled "Triumph of Sword" which has a much rawer sound than the Bilskirnir track. The track soon turns into a warlike hymn, there's a massive Graveland vibe on this track. (Even the 2nd riff which sounds almost "lifted" from ("Barbarism Returns") Albeit, Evil have never been the most original band to grace the black metal world. That being said...who fucking cares! Evil do however know how to work the tracks they create and this song is no exception. For those who may not have delved into Evil it's well worth picking up the "Pagan Fury" compilation of all the demo tracks from back in the 90's.

Side b features a track from Pantheon entitled "Pledge to Our Bannered Legions" which was also featured on the Krihaptenswor full length back in 2002. Seven years later and the track is featured on this 7" EP. The track begins with a simple mid paced riff and vocals at the helm. There's a nice folk lead in the 2nd riff which actually makes this track very memorable. This is by far one of the better Pantheon tracks from the records they have released and I think it was a good choice to lift this song and have it featured amongst two other great bands. The 7" works as a great release for a collection.

Krypteia - Hellenic Martial Virtue - Cassette - Self Release.

Krypteia was (or were) a two piece band from Greece.

So far all that has surfaced was this demo back in 2004. The band plays a style not too dissimilar to Bannerwar or Der Sturmer. (More-so Bannerwar than DS) One of the members Thyrae Sigel actually has been a session drummer for Der Sturmer for some years now so there's a common link right there.

Krypteia are another band who is not really suitable for the red uni student elite either and I'm sure the swastika in the booklet would cause a few tears amongst the coffee house forum virgins.

Albeit, moving on with the review.

Track one "Remembrance..." begins with an organ lead section with war drums. From the first 15 seconds there's a great atmosphere building.....There's a speech within the music which sounds like it was lifted from one of the old National Socialist gatherings in the 1930's.

Track two "Wolf (Child of the Dead Ones)" begins with a very upfront assault. The playing here is great. Clearly Krypteia know how to play and the composition is impressive. This, like so many other reviews I have done echoes the same truth that black metal works best away from technical and over thought "mathematical" riffs. For me simplicity is the key and the riffs, composition and mix sounds very natural. Track three "Acherontas Dried up For Us" again begins with a great rhythm guitar and some sturdy drumming. I'm now getting elements of Kaladas in the track too ... (another great band from Greece) the composition again is fantastic (albeit, simple) but as mentioned above...the ideas works so well. Through "Acherontas..." it's clear that Krypteia can handle their instruments perfectly and the quality of the demo so far is very high. The overall atmosphere really echoes ancient warfare, pride and hatred. It seems Krypteia are going for the jugular without the tracks turning into a boring "war metal" demo. There's change in the tracks, and a real flow in the composition.

Track four "A Storm That Sweeps All" begins with a rhythm guitar which builds the atmosphere for the track. Soon after a snare roll brings the song forward. What comes next is an assault, like men surging forward to battle. The riffs again are fantastic and work well together. Again, the composition is really well built and no stone seems unturned in the ideas Krypteia were aiming for with this track (and demo) as a whole. The track alternates between a few riffs and the atmosphere builds up and never really let's up too much. This is an assault, warlike, chaotic and very atmospheric.

Track 5 "Your Ashes in Tartarus Will Remain" starts off with a blast beat and a melodic (yet seemingly) well worked riff. The vocals on the demo unfortunately sit a little in the background of the mix (they're audible) but could have been lifted a notch or two. The riffs again don't get stale or boring as there are plenty of changes in the tracks which keep the song interesting and flowing.

The last track "Of Times to come" begins with a similar idea to the first track "Remembrance". The organ lead, war drums and the 1930's National Socialist gathering speech.

The demo echoes elements from some of the old 90's Greek bands in places. It also seems to capture perfectly the atmosphere from some of the later Greek bands back in the late 90's/early 00's such as Bannerwar, Der Sturmer & even Wolfnacht. That being said, this demo stands on its own two feet without sounding too much like a band that I could continue to reference. Possibly could there be any new music from Krypteia? If there was to be I would certainly like to hear it.

Bannerwar - Chronicles of Pagan Steel - 7" - Blazing Productions

This is my second vinyl review of the mighty Bannerwar. This being an older 7" vinyl which was released on the now deceased (I believe?) Blazing Productions.

"Chronicles of Pagan Steel" features two tracks from Bannerwar which again really display that Bannerwar are one of the better bands to come out of hellas in the last 15 or so years. With counterparts such as Der Sturmer, Ravenbanner, Wolfnacht and a host of others have always stood strong with their opinions and beliefs. I don't think the Greek scene is what it was back in the 90's, or well, it may be...but the approach (lyrically/philosophically) is different.

Side a (Supremacy side) features the track "Ἑλληνικὴ Ἀρετὴ" (Spartan Virtue) which begins with a mid-paced riff which sounds very much like something Bathory would have performed in the "Viking Era" of the band. The riff is strong and very "catchy" there's an aura of pride, strength and ultimately glory attached to the sound of that riff alone. The song then breaks into a blast beat, now the song sounds like a war hymn!! Instantly I am thinking of an ancient battle. This fits in perfectly (or so it seems) with what Bannerwar were trying to do. The song is perfectly composed, alternating between a few riffs. The atmosphere is also fantastic and really invokes a great deal of emotions and visions. The song sounds very "worked" and nothing here sounds "half-mast" the chaotic battle soon dies down and there's a feeling of victory after the battle for the last minute or so of the track. The song fades out into a more subtle and calm piece for the ending. Side a certainly has left its mark, fantastic track!!!

Side b begins with the track "Πόλεμος" (War) which begins with a mid-paced riff and a great underlying bass line. The song breaks into the mid-paced riff which invokes (yet again) men lining up for battle or more-so the battle charge towards the enemy.

Soon on a blast beat comes forth and seems (to me) to symbolise the charge at the enemy. "War" is certainly an apt title for this track. Bannerwar really know how to build upon a track and how to create an atmosphere fitting for the subject matter in their music. There's really no let up with the track and the song just (again) invokes a feeling of carnal war, savagery and battle! The EP may be 15 years old but it still sounds fresh. The composition on both tracks was very impressive...maybe I'd lean more-so to Side a than b BUT the whole EP just seems to capture Bannerwar at their peak. The EP end's perfectly and there's an aura of "mystery" to the final few seconds. There's certainly a story to be told in these songs (and where I cannot speak or read ancient Greek) I think the titles suggest enough for me to somewhat understand what is being said by Bannerwar.



ENDSIEG is a newer project from Vinland.
How did the project begin and what are your aims with ENDSIEG?

Pogrom SS: Heilsa, comrade! ENDSIEG was started by Vautrin and I after collaborating together with Wotansblut Records releases and agreeing upon a Forlorn Winds / Nokturne / Kvasir's Blood split CD that will be released at a later date, hopefully later this year. We had decided that we shared many of the same ideologies and both expressed an interest in creating a new Heathen NSBM band. We also immediately thereafter recruited Kvasir Ravenwing to program the drums and add guitar solos, and he has done a killer job! I also work with Kvasir Ravenwing in Eternal Strife and Wewelsburg, so it was the natural choice. Our aims for ENDSIEG are to spread our propagandic ideology, Vinlandic Aryan pride, and of course musical expression in a way that we feel is unique and reflective of our own personal interests and beliefs, whether they be musical, historical, whatever.

Can you explain your lyrical direction and inspirations?

Pogrom SS: The lyrics are focused around and inspired by Aryan pride, the Germanic Heathenism of our ancestors, the glory of our Gods and Heroes, National Socialist doctrine, the hatred for that which threatens our long term existence and even basic immediate livelihood, and advocacy for the rebirth of the Aryan conscious that must be awakened in all of us if there is any chance at all of our survival as a people in the future.

American black metal has had its fair share of good bands over the years.
What are your opinions of the US black metal bands right now?

Pogrom SS: I don't have a positive opinion on them or the "scene" here.. I think that there are A LOT of shitty bedroom "YouTube only" bands popping up in the last few years, along with many bands that are simply just not good. I mostly listen to RAC/Hatecore when it comes to American bands. I can cite the following Black Metal bands from the US that I like, both old and new: TYRANATH, EINGAR, WOTANORDEN, ARYANWOLF, FANISK, NOKTURNE (of course I am a current member but I like all past material before I joined too), FORLORN WINDS, PANTHEON, KVASIR'S BLOOD, MOHAREBEH, GRAND BELIAL'S KEY, CRUCIFIER, GROM, HEATHEN HAMMER, SAPHTHURAN, JUDAS ISCARIOT, BLACK WITCHERY / IRREVERENT, ANGELCORPSE, BLACK FUNERAL, DEMONCY, and that's about it except for maybe a few others...

I know you have a 7" EP coming out via Darker than Black.
When will the EP be released? And what else can we expect from the future of ENDSIEG?

Pogrom SS: Yes indeed, the 7" EP "Exultation of Vinlandic Might" is going to be released by Darker Than Black soon. Wotansblut Records is also going to release a very limited tape version with two bonus tracks, one of which is an ABSURD cover featuring guest vocals by our ally and friend JFN. We are currently working on an mCD titled "Twilight of Aryan Consciousness", that will be released later this year on the French label Sang Et Sol Productions. We will also be working on a split 7" EP with ARYAN HAMMER around the same time the mCD is released. After that, a full length album is planned.

Which bands acted as an inspiration for ENDSIEG?

Vautrin: Well, with our obvious inspirations being derived from our glorious race and culture, some bands that I think give us inspiration would be along the lines of Absurd, Der Stürmer, Wolfnacht, War 88, Aryan Blood, Capricornus, etc...

The modern world is in an obscure place right now...
What do you think the future will bring for our nations?

Pogrom SS: A further spiral into degeneracy that will ultimately lead to civil wars, chaos, and destruction.... But, from the ashes we will collectively arise and be reborn.

The sound of ENDSIEG reminds me in places of Emperor, Setherial and even Helheim. It seems there's influence from the 90's Scandinavian sound. How important were those old 90's records for ENDSIEG's sound?

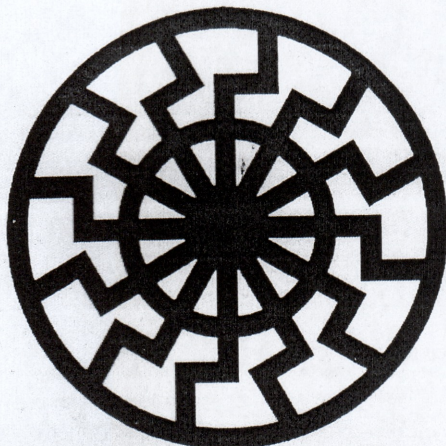
Vautrin: I don't necessarily think these similarities were in anyway intentional, but from being around in '91-'93 and hearing Scandinavian Black Metal for the first time (for me it was Blaze in the Northern Sky) it definitely was and still is in some ways an inspiration whether consciously or not. I wouldn't say Setherial or Helheim were as much an inspiration as maybe Emperor was, I was more partial to bands like Darkthrone, Immortal, and of course Burzum from this era. I've never really been a fan of Mayhem except for the DMDS album...

I know a few of the members of ENDSIEG run labels and distributions.

As we do live in the age of downloads and digital how are things at present with fans buying tapes, cd's and vinyl? & what format would you deem to be the most appealing for ENDSIEG?

Pogrom SS: Yes, actually all 3 of us do, haha! I own Vinlandic Werwolf Distribution, Kvasir owns Hypgnosis Records, and Vautrin owns Wotansblut Records.. I'd say that things are pretty satisfactory in that regard. Things sell sometimes, and sometimes they take a while. I am not a big businessman running some big company, I just like to work with and distribute my own bands, comrades bands, and other bands I enjoy... that's all. I am sure the other 2 members of ENDSIEG would agree with me.

As far as a lot of people liking downloads and digital formats is concerned.. I don't really care, I don't pay much attention to it. I just buy and distribute what I like, and I don't care if those people buy what I sell or not. I could care less what is "in" and "trending".



Can you explain the recording procedure for ENDSIEG ? Do you work with analogue or digital equipment?

Vautrin: Since all three members of ENDSIEG live in different states within Vinland, everything is done digitally.

The drum tracks are created first and then guitars/bass/keys are recorded next. The lyrics and vocals are usually the last tracks recorded and then everything is mixed together. This whole process is done by sending tracks and .wav files back and forth through email.

Our comrade HGH from Elitism has been very helpful in this regard, he did a great job tweaking some parts of the mix and mastering it afterwards!

When can we expect a full length record for ENDSIEG?

Pogrom SS: I can't say exactly, but I am guessing that you can expect it sometime in 2019. We are not really in a big rush and we would rather take our time so we are ultimately happy with it as opposed to releasing an inferior product. It will be sooner than later though, for sure.

The interview is now over ...anything to add?

Pogrom SS: Thanks for your interest in our new project, comrade! Be on the lookout for the releases and future news, 88!

Heidentor

First question is one of the more obvious... How did HEIDENTOR come about and from which inspiration?

Heidentor came to life during the spring as some sort of spontaneous desire to create music. The main idea was to play black metal the way I wanted to.

I see you have an interest in Guido Von List and his teachings. How do you view Von List's overall world view? And how do you think his philosophies could exist in this modern world?

List's ideology is quite fascinating. I think the links to ancient European archetypes are still in us, in some sort of atavistic way. All we have to do is reach for it and follow our true instincts.

HEIDENTOR means "The Pagan Gate" do you care to share anymore on the name and its personal meaning to you?

The name reflects what the concept of the music is all about. I like to think of my music as some sort of "gate" to access our true Nordic psyche and traditions.

What are your overall opinions on the Black Metal "scene"? Do you believe in "scenes" per-se? And how have things changed since your introduction to Black Metal and Underground Music & culture?

In all honesty I don't really follow the current Black metal "scene". Of course I sometimes stumble upon some new interesting artist, but this is not something I'm actively looking for. However, I think scenes are useful because the people who are active in these are the ones interested in the new bands, therefore they talk about it, spread it, and in a sense give life to the whole thing. I'm just not really involved myself.

In HEIDENTOR I hear a buildup of atmosphere over very straightforward compositions. How do you build on tracks? Will HEIDENTOR become more developed? Or are you satisfied with this very simple approach? Do you feel the aura means more than technical ability or skill? Personally, in the past, I have preferred more simplistic work over overly saturated technicality and almost overly confusing mathematical compositions. Feel free to let me know your personal thoughts on this matter.

The songs I write are mostly based on one riff with little variations. I think it gives the music a more introspective and personal approach. Less rock'n'roll you know. Sometimes technicality can be interesting, but the overall feeling has always been what I'm looking for. However, it can be hard to keep churning the same mono-riffs over and over again, so I guess things will tend to evolve with time. I'd like to keep it epic and monolithic though.

I know there are many bands from Canada I could name such as Sanctuaire, Akitsa, Triskele or Godless North. How do you see the Canadian bands next to say the French scene or the German? Which country for you holds the strongest bands?

In Canada, I think Québec has produced some really great black metal over the years. Québec bands are really diverse and some of them have influenced me greatly. I think we have Nothing to be ashamed of compared to other countries. My favorite country would be Norway for the early 90's bands, but France have had a really strong scene lately in my opinion.

I know there is due to be a split CD with WOLVES EYES from England. How is the material on this split? Which label(s) will be handling the release?

Monolithic, mystic, and esoteric black metal. Darker Than Black will release the CD.

How do you view the modern platform for some Black Metal such as Youtube ? Facebook? Twitter? Etc... Do you think this "evolution" is a positive thing or negative?

Heidentor has zero presence on the internet because I think modern media is mainly for people to show off or to sell stuff. Obvious reasons why I think it's negative to the core.

What other literature do you read? Are there any other particular philosophers/occultists that inspire you?

I read a lot. Some names automatically come to mind: Nietzsche, Evola, Guénon, Lovecraft, Tolkien, Hamsun... As for Heidentor, I've been looking into Guido Von List and James George Fraser works.

What are the future plans for HEIDENTOR?

I don't want to flood distros with useless demo tapes; therefore I want to take the time to craft songs that I think are up to releasing standards. We'll see what labels are interested to release something.

Any last words?

Thanks for the interview and keep the paper zines alive. Much work but more spirit!!!

Arktogaa - Blood For Wotan - Cassette - Wotanfront

Arktogaa are a relatively new band from Italy. This is their first demo tape which really sets the pace for what was to come only a while after with their album "Era Yersinia Pestis Spiritus" which was released last year by Breath of Pestilence. The first track of the demo entitled "Intro" begins with a wind sweeping in the distance and a harmonic piece. There's an aura of imperialism in this intro: Something grandiose is building, something epic. The second track from Ablaze Fyrfos Awakes" begins with a ferocious blast beat and a riff that instantly brings to mind Der Sturmer from Greece. The track is an absolute assault, the riffs entwining to create a glorious malestrom of sound. There are definitely some elements of RAC in the riff, also some inspiration from Viking era Bathory, Graveland and the like. The production for a demo is fantastic and everything is audible, clear and really bringing to the fore an aura of battle, hatred and burning pride. The third track "E l'ora di marciar" (It's Time to March) begins with a riff which invokes a war-like feeling ... (The drums then come into the song and instantly the song turns into a RAC track. The whole composition sounds like something that could have been on any RAC album back in the 80's. Arktogaa are not for the politically correct. This should be evident from the front cover art down to track titles. "E l'ora di marciar" definitely has very attractive and catchy qualities and the song works perfectly for the demo. Track four "Hammer of the Gods" begins with a sound sample from an old nationalist/fascist speech. (Hitler) The music in the background is very martial and atmospheric. Clearly Arktogaa wanted to display many different aspects to their sound. I do believe this track was featured under a different name as the final track "We Hail the Return" as an outro on the full length "Era Yersinia Pestis Spiritus" in fact, a good amount of this demo was re-worked/re-recorded for the album. Track five "Strength & Anger" starts off with a mid-paced riff which again really invokes the same feeling heard from Der Sturmer, Graveland and even Bathory. There's a great amount of power in the riffs and compositions. Sure, nothing hear is technically outstanding but (as stated before) the simplicity is what shines through a lot of the time for bands who base their music on atmosphere over technicality. The riffs present really work well together on this track ... the composition is very solid and everything flows perfectly. The sixth track "Die Fahne Hoch" (Raise the Flag) comes in at a ferocious pace (once more) again, Der Sturmer come to mind. The beat then changes and the song once again seems to go into RAC territory. The song really brings about the feeling of a battle raging. the vocals sound like a command to battle also and the title certainly serves the atmosphere created perfectly. Arktogaa end the demo with the track "Outro" which begins with a militant drum beat (again, sounding very martial) the demo comes to a close with footsteps leading out into the distance. Well worth picking up this demo if you can find it. The tape is/was limited to 100 copies. Great demo, great band ... hopefully the next release of Arktogaa will be another punishing record aimed at desecrating the modern world and the weak values of the modern limp wristed so-called European. Sieg oder Tod!!

Viking Blood - Blutes Klagen - 7" - Einsatzkommando Productions.

Viking Blood is a side project from one of the members of Barbaryan (Both bands seemingly are now defunct) The German project was very short-lived but there's something about this 7" that seems to have drawn me back to it multiple times. Side A consists of two tracks, the first being a song titled "Ihr Abend ist Unser Morgen" (Your Evening is Our Morning) the track starts off with a nice acoustic passage which sounds quite sorrowful. The riff comes in with a distorted guitar. Soon in I am reminded somewhat of Odal (from Germany) Moonblood and even Burzum in some respects. The vocals are quite high in the mix but work perfectly with a snarled vocal style. The riff's here are very expressive yet simple and raw... the production is thick, dirty and raw. The song unfortunately dies off around the three minute mark and I'm left wanting more!! If this song was another 3-4 minutes long it could have been perfect. (Just my opinion of course) Albeit, the foundations were very good and it's a shame Viking Blood never went on to make a full length record. The second track on side A "Volk ans Gewehr" (People to the Gun) which is actually a Landser cover song. The track starts with a blast beat. The song is a lot catchier and it's obvious the song is a cover of an RAC track. Side B features one track, the title track of this EP "Blutes Klagen" (Blood Complaints) which begins with a fierce riff and a double bass drum. The song soon drops into a thrasher riff/drum beat. (Again, I can hear Moonblood or Odal) even touches of Bilskirnir there too. It's clear Viking Blood aren't aiming to change much in terms of black metal and this EP acts as a nice reminder of the past. If you are a fan of Odal, Moonblood, Bilskirnir or some of the Old Norwegian bands then this should appeal to you. Again, I don't believe this EP is exactly a collector's item or a tough record to track down.

Angantyr - Foragt - 7" EP - Northern Silence

Angantyr are one of the older hordes from Denmark. Their sound is solid heathen black metal without frills or unnecessary clichés. Angantyr have always been a band I have admired and followed since first hearing them quite a few years back. Forming back in the 90's this one man band (in the true sense of the word) has been making sterling black metal since then. After a few years of silence from Angantyr (after the last record "Forvist" we're treated to two new tracks from the band. Straight from the off on side A it seems Angantyr have not changed much, nor have they rode the wave of trends or sold themselves short and or cleaned up the production too much. (If at all) "Foragt" comes in with a fierce blast with an amazingly hypnotic icy riff over the top. The beat soon changes to a double kick beat and the riffs now stir a whole load of emotions ranging from nostalgia, hatred and sorrow. The vocals stand out but in no way obscure the riffs or drums which are like a blazing wind howling across the desolate landscapes from ancient times. The song really has no let up's, no weak moments and the atmosphere reminds me very much of the previous Angantyr efforts from the past. When flipping over the 7" to side B we hear the track entitled "Knakkede knogler, brakkede ben" and it's evident that Angantyr are once again going for the jugular with one hell of an attack on the senses. The riffs are once again ice cold. This time I envision a horde of heathens riding on the fields to battle to slay all in their sight. The performance from Ynleborgaz proves once again that this man knows his "trade" (for want of a better phrase) and the structures, compositions and overall quality is superb. Where Angantyr might not now be "in" with the "in" crowd or very progressive or looking to cash in on the next new "thing" it is certainly evident that this music displays a massive amount of authenticity, spirit and value that most bands nowadays can only dream of. A new record is out on March the 30th from Northern Silence. The 7" I do believe is also still available from Northern Silence too.

Wodulf - Zerezat - 7" EP - Breath of Pestilence

Wodulf hail from mighty Hellas and was formed by two members of the NS horde Der Sturmer which has been active for a number of years now. It's clear however that Wodulf was always going to be a whole new beast with new ideas and a whole "darker" and more obscure atmosphere in there recordings. Wodulf have not been a massively active band so when I picked the 7" up (quite some time back) I was expecting something special. Side "Of Plague" (or side A) begins with the track "Adoration upon the Shroud of the Nosferatic Corpse" which begins with a dark riff over a blast beat when in-come the vocals which are mid-range and sit nicely in the mix. There's certainly an aura of death here with the main riff invoking the aura of ancient rituals and doom! The slower riff which follows brings to mind something Necromantia may have created many years ago. Overall the atmosphere on this track really shines throughout and the composition is simplistic yet very effective. Side "Of Winter" (or B) begins with the track "Processional Litany of the Contagious Cadavers" which again comes in with a fast beat and a riff which invokes the horrors from the ancient underworld. The track slows down for its second riff and once again I am reminded of the old Greek hordes from the past. This track (like the track on side A) really work perfectly in stirring up the perfect atmosphere for what Wodulf are trying to convey. The third track "Zerezat" features a dismal doom-laden piece that really brings to mind the obscure and dark medieval period of history. A great note to add for this EP is that you can actually hear a great bassline underneath the guitars which really does add to the atmosphere of the old Greek records from the past. This EP really purveys Wodulf at their peak... this 7" makes me want to hear more and long for a full length record. This EP is just a taster of the graven and miasmic tones which hopefully will lead Wodulf down the road (or into the catacombs) to explore their sound even further into the darkness in the future.



